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JAINA YOGA
A SURVEY OF THE MEDIAEVAL ŚRĀVAKĀCĀRAS

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PREFACE

The work here presented is an attempt to examine the contents of the principal Jaina śrāvakācāras. As these texts are not well known and often not easily accessible, some information about their authors has also been given and a few excerpts, designed to show the extent to which one writer depends on another, have been included in an appendix.

It will be noted that, to avoid confusion, all technical terms employed have been given in Sanskrit even in cases where an original Prakrit form has been falsely sanskritized.

A certain amount of repetition has been imposed by the plan of the work, and it can only be hoped that this has been kept to a minimum.

I should like to express my gratitude to Professor W. Schubring, who very kindly lent me his own copy of the Śrāvaka-prajñāpti, the basic Śvetāmbara text on śrāvakācāra, when he learned that I was unable to procure the work from any other source.

Finally I wish to acknowledge the generous assistance provided by the authorities of the School of Oriental and African Studies who have included this book in the London Oriental Series and met the full cost of its publication.
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INTRODUCTION

When Hemacandra gave to his treatise on the rules of conduct for laymen and ascetics the name of Yoga-lāṭra he intended to convey that it covered the whole religious striving—what in Western terms might be rendered as a walking in righteousness all the days of one’s life. Though he may have chosen this title in order to stimulate the interest of his royal patron, who appears to have been attached to yogic practices, it is normal Śvetāmbara usage to equate the term yoga with the ratna-traya, that combination of right belief, right knowledge, and right conduct on which the practice of Jainism is based. It is to a consideration of śrāvakadharma or śrāvakācara, the corpus of rules which have been elaborated to regulate the daily life of a layman, that this survey will be restricted.

The term śrāvakācara, current among the Digambaras but unknown, it would seem, to the Śvetāmbaras, serves both as a general name for the topic and as a title for individual expositions designed to serve as breviaries for the householder and composed on parallel lines to the yaty-acāras which explain the duties of monks. These treatises though to some extent they form a counterpart to the Hindu dharma-lātras do not embrace as wide a range of contents. For śrāvakācara the Digambaras also employ the synonym upāsakadhyāya, which is their name for the lost aṅga corresponding to the Śvetāmbara Upāsaka-dalāḥ. According to the Sañ-khanḍagama1 this dealt with the eleven pratimās, the conferment of the vrātas, and the proper way of carrying them out. A later account2 of the lost aṅgas expands this enumeration and includes in the subject-matter the pratimās, dāna, pūjā, saṅgha-sevā, vrata, guṇa, śīla, and kriyā: in view of the ambivalence of some of these terms the delimitation remains imprecise. Śrāvaka, upāsaka, śramaṇopāsaka, grhin, sāgāra, deśa-saṃyamin, deśa-virata, śrāddha (this last a purely Śvetāmbara usage) are amongst the names applied indifferently, at least in the mediaeval period, to the lay disciple whose partial or limited vows of good conduct form the subject of the śrāvakācāras.

1 Vol. i, p. 102.  
2 Aṅga-prajñapti of Subhacandra, pp. 44-46.
INTRODUCTION

The term mediaeval is purely one of convenience, for Jaina history may usefully be separated into three divisions. To the early period—the dark age covering the first millennium—belong the whole of the Śvetāmbara canon and such fundamental Digambara works as the Prābhṛtas of Kundakunda and the Tattvārtha-sūtra. The middle, or mediaeval, period extending from the fifth to the end of the thirteenth century is the most important historically and sees the greatest achievements in art and literature. Jaina groups and individuals in various parts of western and southern India are found exerting at times considerable influence on political developments, until the renaissance of Śaivism (especially in the form of Vīraśaivism) in the south and the expansion of Islam in the north shatter the flourishing Jaina communities. The fourteenth century is the great divide. From then on Jainism is on the defensive, and its adherents having lost access to the sources of power are relegated to the role of a scattered minority, no longer proselytizing, and increasingly identified with certain narrow social groups. This modern period is therefore, by comparison with the past, an age of decadence.

The śrāvakācāras are not the only, nor indeed the best, source of information on the lay life. Clearly their authors, who for the mediaeval period seem all, except Āsādhara, to have been monks, have not portrayed society as it existed but rather as they would have wished to see it, so that this survey may be said to be concerned in a sense with theory rather than with reality. Like the Hindu dharma-kāstras these treatises present a one-sided view but in them it is the idealized figure of the muni and not of the brahmin that occupies the centre of the stage. The rich and varied kathā literature, however artificial and shackled by convention it may be, can add much to complete the picture whilst the epigraphical evidence remains still largely unexploited.

Though less voluminous than the treatises devoted to the monastic life the śrāvakācāras are still sufficiently numerous to make it difficult to cover their contents within a reasonable compass, even allowing for the fact that many have never been published or, even if printed, are not accessible in Europe. It was therefore decided to exclude all works in Tamil and Kanarese and to limit the scope of this survey to writings in Sanskrit and Prakrit. The very extensive literature in Hindi and Gujarati belongs in any event to the modern period. If therefore the relatively small number of texts
surveyed is taken into consideration the generalizations may seem at times too categoric and any conclusions reached are bound to rest on incomplete evidence.

This survey then is an attempt to describe the contents of the mediaeval śrāvakācāras including also the three asvāsas from Somadeva's Yāstilaka which are often collectively referred to as an upāsakādhayayana and the three parvans from Jinasena's Ādi-

purāṇa which describe the kriyās or ceremonies marking the stages of progress in the lay and monastic life: in view of the esteem which they enjoy in the Digambara tradition it would have been impossible to omit these. On the other hand, with works such as the Dharma-bindu, Cārita-sāra, Yoga-śāstra, and Dharmāmyta which treat of both the lay and the monastic life, only the sections relevant to the former have been taken into consideration. Nor are all the actual contents of the śrāvakācāras suitable for inclusion. The epitomes of the tatvaas or padārthas, the basic dogmas of Jainism, prefixed by certain writers to their treatises offer, for example, no material that is not easily available elsewhere. The refutations of doctrines regarded as forms of mithyāva or false belief, though of intrinsic interest, are not germane to this survey: in general they are directed against the nāṣīkas (with whom the Jainas are at great pains not to be confused), the Buddhists, or the Śaivas, no attention being devoted to the Vaiṣṇavas. Other excursions from the main theme are the heterogeneous items of information on topics as remote, for example, as stena-śāstra which are to be found in the Śvetāmbara commentaries and the technical instructions for the building of temples and fashioning of images.

It might be desirable in a study of this kind to concentrate on a fixed point in time and it may be objected that the period covered by the survey—eight centuries—is too long to permit of any cohesion of treatment. In fact three-quarters of the works considered belong to the eleventh and twelfth centuries. If any one book is to be taken as a standard it must be the Yoga-śāstra, the general plan of which has moreover been followed in deciding the sequence of the contents, which, following the Jaina pattern, have been arranged by numerical categories. No other religion has been so obsessed by the hallucination of numbers and any description which failed to take account of this unprepossessing presentation would not be faithful. For some aspects of Jaina practice in which there have been considerable innovations such as the yāstrā, where
the mediaeval texts do not offer sufficient material, works subsequent to A.D. 1300 have been drawn on for supplementary information.

Before discussing certain points which arise from the survey it would perhaps be desirable to note how far the subject of śrāvakācāra has attracted attention in the past. Weber touched on it in the course of his researches into the Jaina canon but the earliest attempt to produce an edition of a relevant text seems to have been made by Windisch when he published the first four prakāśas of the Yoga-śāstra; in the absence of the commentary his translation was naturally, at that stage, often speculative and sometimes wide of the mark. On the other hand, Hoernle’s edition of the Upāsakadaśāḥ included Abhayadeva’s commentary and his renderings of text and commentary are still in the main valid. Jacobi’s edition of the Tatvārthasūtra⁴ made that fundamental work available with translation, but the section of it devoted to śrāvakācāra—the seventh adhyāya—is a small and relatively unimportant part of the whole. Ernst Leumann’s researches into the Āvāsyaka literature were of relevance to the lay doctrine by the light which they threw on the Śvetāmbara and Digambara liturgy. The two best general works on Jainism—Der Jainismus by H. von Glasenapp and Die Lehre der Jainas by W. Schubring—are not concerned to a very great extent with the śrāvakācāra. The former dealt mainly with the contemporary scene; the latter covered the subject as far as it figures in the canonical literature with his usual masterly concision and impeccable scholarship.

There was in Italy during the early years of this century a very great interest in Jaina and Middle Indian studies as the names of Tessitori, Pulle, Pavolini, Ballini, Belloni-Filippi, and Suali bear witness. Suali in particular, in his edition of the Dharma-bindu in the Giornale Asiatico, unhappily never continued beyond the fourth adhyāya, offered one of the most successful translations of a Sanskrit text into a European language, a version in which elegance and poetical felicity of style are matched by the author’s mastery of his subject. With the text and translation are included an introduction and a commentary, based on that of Municandra, which together give a good idea of the classical Śvetāmbara śrāvakācāra doctrine. Belloni-Filippi, in the same periodical, embarked on an

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edition and translation of the *Yoga-sūtra* which did not progress very far.

In India in the twenties and thirties a group of Digambara propagandists headed by Jagmandarlal Jaini and Champat Ray Jain produced in the *Bibliotheca Jainica* editions of works such as the *Ratna-karaṇḍa* and the *Puruṣārtha-siddha-upāya*, coupling them with English translations of no high merit in which a modern interpretation often disfigures the sense of the original. The same objection applies to the pamphlets on the lay doctrine compiled by Champat Ray Jain and others. They belong rather with the voluminous ethical literature which issues so freely from the presses in Hindi and Gujarati.

Whilst in Śvetāmbara circles no great attention seems to have been devoted to the study of the older śrāvakācāra treatises there is a small body of work done by scholars, all Digamaras, that cannot be ignored. In particular from Nāthurām Premī, Jugalkīśor Mukhtār, and Hiralāl Jain have come a number of contributions of significance written in Hindi and for the most part scattered over periodicals or incorporated in introductions to texts. Premī's essays, mainly drawn from the *Jaina Hitaishi*, have been reprinted in book form under the title *Jaina sāhitya aur itīhās* and provide a mine of information, always cautious, always accurate, on a multiplicity of Jaina and mainly Digambara themes including that of the layman's duties. Hiralāl Jain has prefaced his edition of the *Vasunandi-śrāvakācāra* by an introduction which is, in effect, the first monograph on śrāvakācāra in any language though limited to Digambara sources. Jugalkīśor Mukhtār, who in an early publication, *Grantha parikṣā*, had discussed the spurious śrāvakācāras current in Digambara milieux, has more recently assembled in the introduction to the *Purātana Jaina-vākyā-sūci* much information on the chronology of Jaina writers. A. N. Upadhye, who writes in English, has lately dealt with the subject in the admirable introduction to his edition of the *Dvādaśāmānupreksā*. Another very recent work is the translation of the *Sarvārtha-siddhi* commentary by S. A. Jain, who has made a remarkably successful rendering of a difficult subject. A sociological study, the *Jaina Community* of V. Sangave, contains much of interest on the śrāvakācāra; its value would have been higher had the author gone to the original sources instead of relying on such unsure guides as Mrs. Stevenson.

Though Hindi or Gujarati or, in a few cases, English translations
exist for a number of the works which form the subject of this survey, only three of these are of sufficient quality to be utilisable without reference to the text. These are Sualî’s version of the Dharma-bindu, S. A. Jain’s version of the Sarvârtha-siddhi, and the admirable Yaśastilaka and Indian Culture of K. K. Handiqui; this last might well serve as a prototype for similar studies of other classical works. It is not a translation, but all passages of significance in the original are so accurately rendered and clearly commented that recourse to the text can be avoided.

The traditional distinction between the code of behaviour for the householder, the śrāvakācāra, and that for the monk, the yatyācāra, is a fundamental one. Initially the lay estate was admitted by the Jina only in deference to human frailty and was regarded in theory as a stage of preparation for the ascetic life. In the early period of Jainism the śrāvakācāra was therefore of minimal importance, and as it has grown progressively in significance various expedients have had to be adopted to make up for the silence of the canonical texts. The corpus of the lay doctrine is in fact a creation of the mediaeval period. The Upāsaka-daisāh supplied the framework of the vrataś, each with its five typical aticāras or infractions, and the pratimās. Though the notion that these aticāras were intended only as examples¹ is familiar to the older Śvetāmbara ācāryas, they soon became, in practice, the basis of a complete moral code. The Āvaśyaka literature gave the details of the necessary duties which are obligatory on the layman as well as on the monk, and, doubtless because some practices belong at the same time to several categories—the sāmāyika, which is both vrata, pratimā, and āvaśyaka, is a case in point—and because in some of them the ascetic is assimilated temporarily to the position of a monk, the transference to the lay life of rules originally intended for the community of monks was facilitated. This process of adaptation was developed on a wide scale and contributed notably to the building up of the vast edifice of the temple ritual. An expanding tradition of sacred legends such as those which under the appellation of purāṇas have been fashioned by the Digambaras into the shape of a scripture helped to lend authority to innovations in practice as when the name of Kṛṣṇa Vāsudeva is invoked as the

¹ See, for example, Abhayadeva’s remarks on UD i. 55.
originator of the dvādaśāvarta-vandanaka. A similar purpose was achieved by the conferment of a quasi-canonical authority on famous pūrvācāryas; an example is the use of the phrase iti Haribhadra-sūri-matam. The Digambaras, who by not admitting the authenticity of the extant canon have to some extent rejected the servitudes of tradition, have not hesitated before a conscious rationalization of the texts: this is true notably of the Tattvārtha-sūtra and the Ratna-karanḍa. Local usage or customary law, the deśācāra, though accorded no mandatory force, has always been admitted as a guide wherever there is no conflict with Jaina doctrine and more particularly in the modern period has been increasingly incorporated in the śrāvakācāra. An extreme instance of this process would be the sanctification of the arka-vivāha in the seventeenth-century Traivarnikācāra. At all times the building up of the śrāvakācāra has been assisted by the polyvalence of certain terms and by the habit, widespread among the commentators, of arbitrarily treating words or phrases as upalaksānas—symbols or examples of wider categories: and again and again the word ādi is inserted by the commentators in places where the text offers no justification for it. The methods used in constructing the śrāvakācāra have their analogies elsewhere: it is with rather similar exiguous resources that the Christian and Moslem exegetes raised their elaborate edifices of morality.

In the presentation of the śrāvakācāra the original pattern, Digambara as well as Śvetāmbara, seems to have been a description of samyakta and the twelve vrataś followed by a sketch of the ritual and incorporating miscellaneous injunctions that cannot be brought under the head of any particular vow. Hemacandra, drawing on ideas to be found in the Dharma-bindu, introduced the concept of the dīna-caryā as a device for describing the āvaiyakas and prefaced his discussion of the vrataś by a delineation of the thirty-five śrāvaka-guṇas. Both of these devices served as models for later śrāvakācāraś: treatises like the Śrāddha-dina-ḥṛtya and Śrāddha-vidhi are based on a description of the day’s ritual duties into which are inserted, under no very orderly arrangement, the moral precepts of the creed; whilst the more popular, discursive pattern of the śrāvaka-guṇas, embodying the qualities of the ideal layman, is adopted in the Śrāddha-guṇa-vivaraṇa. The Digambaras have often chosen a framework in which the essential

1 YŚ iii. 130 (p. 679).  
2 PS v. 277.
divisions are furnished by the pratimās, the vrataś being treated under the second pratimā; or, less commonly, they have preferred a schema based on the categories of pākṣa (favorable inclination to the doctrine), niṣṭhā (performance of the pratimās), and śādhanā (completion of one's life by ritual suicide). In general they have given only a perfunctory treatment of the āviṣyakas, esteeming them to belong rather to the province of yaty-ācāra.

Perhaps because they disclaim the continuity of tradition the Digambaras seem to have felt more keenly than the Śvetāmbaras the need to concretize and systematize the lay doctrine, and, in attempting a more logical presentation of the creed, they have effaced more than one discrepancy. It is basically this fact which has made it impossible to accept the same ascription for the Śrāvaka-prajñāpti and for the Tattvārthā-sūtra, which from the angle of śrāvakācāra is a wholly Digambara text. Ordinarily in any conflict of usage between the two sects, except in the practice of ascetic nudity, the Digambaras appear in the position of innovators, and it is precisely because they have largely jettisoned the deadwood of an earlier age that their testimony is of greater value for the conditions of the mediaeval period. Fidelity to tradition has meant that while much valuable material lies embedded in the Śvetāmbara commentaries the precise dating of any passage is very difficult since whole sections are handed on from one writer to another until, when all relevance to the contemporary scene has been lost, they are tacitly dropped, to risk being resurrected by some learned reformer like Yāsovijaya in a later age. From the religious angle a more serious handicap has been the over-subtilization of the exegesis of the vrataś. Śyādvāda logic has been pressed into service to determine the exact nature of each bhaṅga and aticāra but the niceties of calculation have weakened the compulsive force of moral commandments and ethical principles. For this reason probably, the Śvetāmbaras in their later śrāvakācāras abandoned the framework of the vrataś.

Jaina writers have shown a quite remarkable aptitude for the subtle handling of words evidenced by such achievements as the Jaina version of the Megha-dūta. The polyvalence of certain expressions even within the limits of the same text is often disconcerting: guṇa in particular is greatly overworked and so are kriyā and karmāṇ. Indeed one is led to wonder whether the double meanings given to
many words and their formal identity with Hindu terms may not be voluntary. Examples of such coincidences (with the Jaina meanings noted in parenthesis) are: śiva (mokṣa), liṅga (the monk’s symbols such as the rajo-harana), guṇa-traya (the rataṅa-traya), paśupati (the jīna), mahā-deva (the Jīna) whilst on the other hand the word Digambara itself can be an epithet of Śiva. It may be that such resemblances were intended to render Jaina doctrines attractive to Śaivas or that a Śaiva persecution made it desirable to give to certain Jaina texts an innocuous aspect. Certainly the Jainas’s concept of asatya would make it easy for them to adopt an attitude similar to that of those Shiite sectarian who in the early days of Islam maintained an outward conformity by concealing their real beliefs under forms of words.

Two aspects of Jainism have been overstressed in most descriptions: the negative formulation of the creed and the absence of change in its history. In the last resort every moral code rests, like the Christian decalogue, on prohibitions; but even in Jainism each anuvrata has its positive as well as its negative aspect, ahimsā can be reformulated as dayā, active compassion for all living beings. If Jainism has never challenged the constituted order of society, it has essayed to permeate it with the spirit of compassion but because human beings are actuated by self-interest it has pointed out to them the lower motives for doing good. Merit may be rewarded at any of three levels: by fortune in this life, by an auspicious reincarnation in the deva-loka or in a bhoga-bhūmi, and by release from the cycle of existence. In popular Jainism where the second aim rates as high as the third it becomes as important to build up a good karma (which is not in harmony with the creed) as to destroy all karma.

The changelessness of Jainism is no more than a myth. Admittedly there have been no spectacular changes in basic assumptions such as there were, for example, in Mahāyāna Buddhism. At most there have been variations in emphasis. Had Jainism, as at one time must have seemed possible, become a majority religion in southern India something akin to a Digambara Mahāyāna might, with continuing favourable circumstances, have emerged. But all that can be detected today are the traces of aborted developments: thus in the Ratna-karana the devādhideva is apostrophized as the annihilator of Kāmadeva who seems from the context cast for the role of the Buddhist Māra. But whilst the dogma remains strikingly firm
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the ritual changes and assumes an astonishing complexity and richness of symbolism. From implying merely the feeding of religious mendicants the duty of dāna comes to mean the provision of rich ecclesiastical endowments and, amongst the Śvetāmbaras, the monk is no longer, except in theory, a homeless wanderer. It is recognized that he needs comfort, shelter, warmth to enable him to concentrate on study. The yātra ceases to be a mere promenading of the idols through the city on a festival day and comes to denote an organized convoy going on pilgrimage to distant sacred places. And all the time more and more stress is being laid on the individual’s duties to the community.

The Jaina religion is a tīrtha, a way of progress through life, and whilst the yatya-ācāra teaches the individual how to organize his own salvation the aim of śrāvakācāra is to ensure that an environment is created in which the ascetic may be able to travel the road of mokṣa. It must therefore be concerned with the community as well as with the individual and if the right people—the bhavyas—are to be attracted to the right tīrtha missionary efforts are necessary. Jainism welcomes the like-minded even if they do not outwardly profess its beliefs, and relies very much on the force of examples: a whole chapter of the Dharma-bindu is devoted to the need to cultivate those qualities in a person which are susceptible of encouraging respect for his beliefs in the community.

However, the essential change in Jainism during the mediaeval period is its transformation from a philosophy, a darśana, to a religion. All the new trends are in one sense or another movements towards a fuller way of life. One of the most important of these is that of which Jinasena is the chosen exponent. The kriyās or ceremonies listed in the Ādi-purāṇa are the principal expression of a religion adapted to a kṣatriya concept of society. Most striking is the prominence given to the upanayana or initiation rite which, like the monastic dīkṣā, is described as a second birth. This and other imitations of Hinduism are decked with a certain external Jaina symbolism. However contrary the sanctification of marriage may be to the dictates of reason a religion that disdains such aid can with difficulty achieve a hold on the masses. An elaborate wedding ceremonial, again patterned on Hindu models, is therefore presented in the Ādi-purāṇa. Apart from this there is barely a mention of marriage in the śrāvakācāras except for a recapitulation of the eight forms recorded in the Hindu dharma-lāstras. Some of these, such
as the *gandharva-vivāha*, are, as Āsādharā notes, directly contrary to the tenets of Jainism.

If this metamorphosis from a *darśana* to a religion is slowly taking place the rites continue to be no more than an elaborate apparatus of symbolism designed to enable the worshipper the better to concentrate on pious meditation. Jinasena admits the utility of a Jaina brahmin or *kṣullaka* for the performance of certain *kriyās* but no professional ministrants are needed to officiate in the temple. When even the *garbha-ghra*, the inner sanctuary, conceals no sacred mystery each man has the right to remain his own priest. That role cannot belong to the monk who by his very vocation is restricted to the position of a passive witness. Certain *āvalyakas*—*pratikramaṇa, ālocana, pratyākhyāna*—are best performed before him but even there his presence is not essential for like the Jina, now for ever absent in the euphory of his perfection but portrayed in the image, the monk too may be symbolically represented (by the *sthāpanācārīya*). His one duty (if this term may be used) towards the layman is to instruct him in the sacred doctrine on which he remains the unchallengeable authority.

The polarity of householder and ascetic is indeed one of the most characteristic features of the Jaina structure. The layman has the obligation to cherish his family, the monk must sever all ties with them. The layman is enjoined to perform *dravya-pūjā*: not only does he offer fruits and flowers and sweetmeats but he cleans the image, and if he has skill in music and dancing (accomplishments which when put to any other use are regarded as undesirable and indeed harmful) he should display it; the monk on the other hand may offer only mental praise. Even if the tradition provides that as little water as possible should be used, the householder must still bathe frequently, but in theory at least the ascetic should never bathe. The monk—the Digambara monk—should be naked but the layman has to be decently clad, and for all religious ceremonies must wear at least two pieces of cloth. This antithesis of the partial and the complete vows disappears to some extent in some of the *āvalyaka* rites where the layman is assimilated to the ascetic but in general it may be said that where the monk is excessive, since his life is the negation of compromise, moderation must be the keynote of existence for the householder whose life is rooted in compromise.

In his every action the householder is beset by the unintentional
evil which he provokes in his daily work. As a deśa-virata, one whose gaze is only half averted from the sensual world, he must always be on his guard, apprehensive of sin. As the śrāvaka-guṇas portray him he works hard, conforms to conventions, obeys constituted authority, leads a frugal and unostentatious life, and carefully calculates the consequences of every step he takes. This conception of the lay life which follows logically from the dogmas of the creed is assuredly the main factor responsible for the close association, so often noted, of Jainism with the middle-class trading community. Such a conclusion is very far from the view which falsifying the picture of its origins, regards it as tailor-made for the bourgeoisie. Agriculture, India’s basic occupation, has never been reckoned among the forbidden callings though various restrictions on its practice have been introduced on the basis of the ahiṃsā-vrata and commerce, medicine, astrology, and administration have all been recognized as licit. Some Digambaras like Jinasena and Cāmuṇḍarāya have even legislated for a kṣatriya society. Not all Jainas are merchants but many merchants happen to be Jainas because the qualities highlighted in the ideal layman are also those which generally contribute to success in business, and so a creed of complete otherworldliness has offered a background for the successfully worldly.

The differences which separate Jainism from Hinduism and Buddhism, the other two religions which India has given to the world, are largely differences of emphasis for all have built from common material. Ahiṃsā, for example, is preponderant in, but not peculiar to, Jainism: it is extolled even in such Hindu texts as the Manu-smṛti (which Hemacandra stigmatizes as a hiṃsā-lāstra) but it is the central position and pervading character of ahiṃsā that separate the Jaina ethic sharply from Hinduism as well as from Islam and Christianity.

Resemblances to Christianity are of course no more than the fortuitous result of a common ascetic ideology, but the question may be raised whether Moslem influence may not at certain points during the mediaeval period have touched Jaina practice. A clear answer is hard to give but some developments which cannot be traced back to an early date have possibly been stimulated, if not

1 Such as that in effect taken by W. Ruben in Einführung in die Indiendunde.
2 A European parallel might be found in the history of the Quakers.
3 YS ii. 35.
INTRODUCTION

originated, by Islamic contacts. The wide extension of the category of the āśūtanās—the activities that are unfitting or indecent in a temple—if, on the one hand, it is evidence of an epoch when religious observance had grown weak, also reveals a notion of the sanctity of the physical edifice which is more evocative of Moslem barakah than of any traditional Jaina attitude. Ratnasēkhara’s picture of a pilgrim caravan making its way to Śatruṇḍjaya bears less resemblance to any Hindu pilgrimage than to the ḥaǧj, the example of which may have contributed to the spectacular development of what seems once to have been a mere variant of the yātṛā or religious festival. Similarly, when Medhāvin proclaims that the essence of Jainism lies in the conviction that ‘there is no deva but the Jina’ it is difficult to believe that he was unacquainted with the Moslem profession of faith. But such likenesses are few and unimportant, and the only evidence for them comes from very late writers.

The interaction of Buddhism and Jainism dates from the very beginning of their history and lies largely outside the scope of this work though throughout the mediaeval period the two communities must have been in constant contact as the recurring references to Buddhism as the principal form of mithyātva attest. It, however, might be noted that some Sanskrit Buddhist texts show curious similarities of terminology with the Jaina śrāvakācāras in the discussion of the layman’s duties.

Hindu influences are at work throughout Jaina history though the Digambaras are significantly affected by them at an earlier date than the Śvetāmbaras. The main line of hinduization runs through Jinasena, Cāmuṇḍarāya, and Āsādhara. On the basis of the Hindu saṃskāras an ambitious fabric of Jaina kriyās was set up and at the same time mantras intruded more and more into the continually enriched ritual, yogic techniques were adopted and, as the quotations from such works as the Manu-smṛti, the Vātseyāyana-kāma-sūtra, and the Āyurvedic texts show, Hindu śāstras gained wider currency. In the case of the Śvetāmbara community the opening up of new and wider horizons was largely the work of Hemacandra.

Earlier Jainism had relegated to the desācāra all aspects of human activity not specifically covered by the traditional literature and had tacitly admitted non-Jaina practices provided that they

1 Śrāddha-vidhi, p. 123b.  
2 Śr (M) iv. 29.
were not in blatant conflict with its principles. Even the Kali-kāla-
sarvajñā himself is content to say that where the religious law is
silent the desācāra should prevail. It is in fact only with the close
of the mediaeval period that come the great inroads of Hinduism
which completely reverse this attitude, and that elements contrary
to the spirit of the religion are incorporated into the practice.
Above all, the characteristic of the latest phase of Jainism is that
what was once regarded as optional comes to be expounded as
obligatory.

It has already been noted that the early Jainism showed no con-
cern with the rites de passage. Though an abundant literature is
devoted to ritual suicide it is difficult to detect any reference to
funeral customs or again to sūtaka before the fifteenth century.
Marriage remained a question of regional usage at least until Jina-
sena prescribed a ceremony based on the Hindu fire ritual and the
earliest Śvetāmbara work to deal in detail with this subject seems
to have been the Ācāra-dinakara. But the immemorial usage of
Hindu neighbours must at all times have coloured the individual
Jaina’s life. Though only very late texts enjoin the use of cow’s
urine for purification, a chance statement, repeated by the com-
mentators in explaining the brahma-vrata, attests the importance
attached to it in ordinary custom. The general validity of the
menstruation taboo is nowhere alluded to, but is attested by
Devendra’s casual reference to the story of a woman who brought
on herself an evil reincarnation by making the jīna-pūjā whilst in
a state of ritual impurity. Against the formal denial of attachment
to loved ones the family reasserts its rights and the begetting of
a son, recommended already by Āśādharā, becomes a duty in the
late texts. Early Jainism knows no rules for eating, for bathing, for
excretion save those which are designed to avoid destruction of
life, and none at all for copulation, which theoretically should not
take place, but the late śrāvakācāras take over from Hinduism
minute instructions on these points. Pūjā, which initially has little
importance because it does not affect the survival of the Jaina
religion as such, comes to be given a greater significance than dāna,
which is essential since without it the monks could not live. Of all
late accretions from Hinduism, however, the most striking is the
introduction of śrāddha or pītr-tarpaṇa, condemned in the classical
śrāvakācāras as a regrettable form of mithyātva.

1 YŚ ii. 49.  2 See Jugalkisor Mukhtar, Grantha Pariśā, pp. 99–118.
Parallel with the phenomenon of hinduization goes that of sanskritization. Māhārāṣṭrī Prakrit, though long a dead language, was, in the mediaeval period, largely used by the Śvetāmbaras with whom it had replaced another dead language, the Ardhamāgadhī of the canon, both for ornate kāvyas in prose and verse and for scientific exposition. It is possible that its use was favoured by certain gacchas whilst others preferred Sanskrit but in any event, as treatises like Yaśodeva's Pañcābaka-cūrṇī show, Haribhadra’s innovation in writing commentaries on the sacred texts in Sanskrit was very far from dealing it a fatal blow. Hemacandra, however, though he wrote a grammar of Prakrit and himself composed a kāvya to illustrate its rules, virtually put an end to its use by spreading Sanskrit culture in Jaina circles, and within a century of his death it had ceased to be adopted except for the composition of skeleton verses on which, as in the case of the Śrāddha-vidhi of Ratnāsekha, a prose treatise could be draped. With the Digambaras the linguistic situation is less clear. Sanskrit had come into general use at an earlier date, but from time to time works were still written in Prakrit, perhaps again in particular milieux. As with the Śvetāmbaras, however, the end of the mediaeval period seems to mark the final limit of its utilization.
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Haribhadra Yākinī-putra

Śiddhasena Gaņin

Dhanapāla
Devagupta

Śānti Śūri
Abhayadeva

Nemicandra
Municandra
Yaśodeva
Hemacandra
Śiddhasena Sūri

Devendra

Dharmaghoṣa

Jinadatta
Jinadatta
Vardhamāna
Cāritrasundara
Jinamāṇḍana
Ratnaśekhara
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Ācāropadeśa
Śraddha-guṇa-āreṇī-samgraha
Śraddha-vidhi
Dharma-samgraha commentary

5th century (?)
ob. 529 (?)
e. 750

9th century (?)
c. 970
1016
ob. 1040
1061

1068
11th century (?)
ob. 1122 (?)
1116
1089–1172
1185

ob. 1270

c. 1300
114th century (?)
e. 1300
1411
1430
1441
1450
1624–88

UMĀSVĀTI

Amongst the works usually ascribed to Umāsvāti the Vācaka at least three have a bearing on the śrāvakācāra: the Tattvārtha-sūtra,

1 The chronology here, and still more in the Digambara sampradāya, is often uncertain, and all that has been attempted in this list is to establish rather hesitantly the sequence of the authors.
the Śrāvaka-prajñāpti, and the Pūjā-prakarana. The last-named is patently spurious and need not concern us here; it will be discussed in its proper place in the chronological sequence; and there is equally convincing internal evidence that the Śrāvaka-prajñāpti cannot be by the same hand as the famous Sūtra.

Consider first the seventh adhyāya of the Tattvārthasaṅgasūtra, the only section devoted—and that only in part—to the lay life. Here the Śvetāmbara and Digambara recensions do not differ except in the numbering, as sūtras 4 to 8, which are missing from the Śvetāmbara version, have in fact been transferred to the bhāṣya.1 Yet the text as accepted by the Śvetāmbaras shows some curious features. First, in sūtra 18 it is specified that the layman, before he can take the vratas, must be devoid of the three sālyas; elsewhere this condition is only laid down in the Digambara śrāvakāśāras, indeed the term does not seem to find a mention in Śvetāmbara texts. Secondly, the sequence of the vratas in sūtra 21 does not follow the model of the Upāsaka-dāsāh which is rigidly observed in the Śvetāmbara tradition and, by making the desāvakāśika-vrata follow the dig-vrata, violates the principle by which practices of brief duration repeated at intervals are confined to the category of the dīkṣā-vrata. Thirdly, in sūtra 24 the term sila is used in a sense, normal in Digambara works but not elsewhere admitted by the Śvetāmbaras, to designate the guṇa-vratas and dīkṣā-vratas. Fourthly, for the satya-, bhogopabhoja-, anartha-dāṇḍa-, pūṣadhopavāsa-, and sallekhanā-vratas the aticāras listed diverge markedly from the schema of the Śvetāmbara texts, which, apart from the Dharma-bindu, adhere unvaryingly to the Upāsaka-dāsāh pattern until the time of Hemacandra. Fifthly, the information supplementary to the vratas is limited to a couple of sūtras (38 and 39) emphasizing the importance of dāna, no mention at all being made of the āvāsyakas, which are given very extensive treatment in all the Śvetāmbara śrāvakāśāras. As the vratas and their aticāras represent the nucleus of the whole lay doctrine any variation in their presentation must be of considerable significance; and for these reasons the Tattvārthasaṅgasūtra cannot, from the point of view of the śrāvakāśāra, be regarded as a Śvetāmbara work.

The Śrāvaka-prajñāpti,2 on the contrary, is a typically Śvetāmbara text.  

1 The bhāṣya, which is markedly Śvetāmbara in tone, is considered by that sect to have been written by Umāsvāti himself.  
2 There is, incidentally, a reference to a Sāvaka-poṣanattī in the Vasudevāhīṃḍī (p. 183).
bara production, in style and content very closely related to the Pañcāśakas: its treatment of the āvatās is exactly in accord with that of the Upāsaka-daśaḥ, and it deals extensively with the āvasya-\kṣas. When the text was published in 1905 the editor, Keshavial Premchand, in a brief introduction in Sanskrit, discussed whether the work should be attributed to Haribhadra, to Umāsvāti the Vācaka, or to some other Umāsvāti. In support of the first hypothesis he cited two rather ambiguous passages, one of them drawn from Abhayadeva’s commentary on the Pañcāśakas. However, in another quotation from the same work Umāsvāti is described as the author of the Śrāvaka-prajñāpti, and the assertion is repeated by Municandra in his commentary on the Dharmabindu, and at a much later date by Yasovijaya in the Dharmasamgraha. More striking is an explanation by Yasodeva, in his commentary on the Śrāvaka-dharma-pancāśaka, of the reasons which prompted Haribhadra to compose his treatise when Umāsvāti had already written the basic text on the subject, from which it is not unreasonable to infer that the Śrāvaka-prajñāpti was already regarded by the Svetāmbaras as the first compilation exclusively devoted to śrāvaka-cāra. That Haribhadra was the author of the work seems excluded by this evidence, though certain of its verses are in fact found repeated in the Pūjā-pancāśaka.

It may well be that the shared ascription of the Tattvārtha-sūtra and the Śrāvaka-prajñāpti results from a confusion of name (the use by the Svetāmbaras of the form Umāsvāti when the Digambaras prefer Umāsvāmin lends added probability to the hypothesis) and that there in fact existed a Svetāmbara ācārya named Umāsvāti to whom the Tattvārtha-sūtra, when it had already acquired general fame as an exposition of the doctrine, came also to be attributed. In any event the two works are incontestably of different authorship, and it may be added that the development of the śrāvaka-cāra is only understandable if the Tattvārtha-sūtra is regarded as belonging originally to the Digambaras.

The Śrāvaka-prajñāpti is written in Prakrit and runs to some 400 verses. It contains a brief exposition of certain Jaina doctrines,
particularly the nature of jīva and karmāṇ; a description of samyak-kīrtva and its aticāras; a fairly lengthy analysis and refutation of arguments commonly advanced by opponents of āhimsā; a list of the twelve vratas and their aticāras with particular attention to the sāmāyika; a summary of the ritual of pūjā and caitya-vandana with an indication of the dīna-caryā, the ideal pattern for each day’s life; a description of sallékhanā; and a final exordium on the attainment of mokṣa. If the anteriority of this work to the Pañcāśakas is taken as established it cannot be held to be later than the fifth century. Printed with the text is the Sanskrit commentary of Haribhadra, large sections of which, in particular those dealing with the aticāras of the vratas, are identical with the corresponding passages of his Āvatsyaka commentary.

Haribhadra Virahānka

It was in 1919 that Muni Jinavijayaji, in a paper read to the First All-India Oriental Conference in Poona, showed that certain works ascribed to Haribhadra Śūri must, because of the authors quoted and the views expressed in them, be subsequent to the year 529 in which the most commonly accepted Jaina tradition places his death. Further arguments in support of a later date were to be drawn from Muni Kalyāṇavijaya’s introduction to the Dharma-samgrahāṇi, and the conclusions were reviewed and confirmed by Jacobi in his introduction to the Samarāicca-kahā, published in 1926. In all this there was a tacit assumption that the whole of the literary production ascribed to Haribhadra was the work of one man, although already, much earlier, Klatt had noted the existence of several authors of that name.

Amongst the writings attributed to Haribhadra there are a number which are concerned with śrāvakācāra, notably the Dharma-bindu, the Pañcāśakas, and the commentaries on the Āvatsyaka, the Śrāvaka-prajñāpti, and the Caitya-vandana-sūtra. As a commentator is always to some extent limited by his text it

1 In the present study I have generalized the use of this convenient term employed by Hemacandra (YŚ iii. 122).
2 See Muni Jinavijaya, Haribhadra Śūri kā samaya-nirṇaya in Jaina Śāhitya Samālodhaka, pt. i, and for a summary of the arguments about Haribhadra’s date Winternitz, History of Indian Literature, ii. 479.
3 Klatt, Specimen of a Literary-Bibliographical Jaina-Onomasticon, pp. 5, 8.
will be preferable to take a look at the first two, which are original works. They show differences as considerable as those which were apparent between the Tattvārtha-sūtra and the Śrāvaka-prajñāpti. In the first place whilst the Śrāvaka-dharma-paṇcāśaka is indistinguishable from the Śrāvaka-prajñāpti in its rigid adherence to the Śvetāmbara tradition of reproducing the vrataς and their aticāras, the Dharma-bindu follows for the satya-, bhogopabhoga-, anartha-daṇḍa-, and posadhopavūsa-vrataς (the sālekhana-vrata is not treated in the śrāvakācāra section of this work) the model of the Tattvārtha-sūtra, except that for the third aticāra of the satya-vrata the form sva-dāra-mantra-bheda is preferred to sāhāra-mantra-bheda.¹ However, the more logical Śvetāmbara sequence of guṇa-vrataς and śikṣā-vrataς is followed. At the same time there are indications in the Dharma-bindu that its author had access to a much wider Sanskrit culture than is shown by the writer of the Paṇcāśakas, whose outlook seems bounded by Jaina tradition. Like the Tattvārtha-sūtra the Dharma-bindu is written in sūtra style whilst the Paṇcāśakas are composed in Prakrit verses that appear perceptibly archaic when compared, for example, with the Dhūr-tākhyāna, another Prakrit work attributed to Haribhadra.

If we examine the legends associated with the life of Haribhadra as they are recounted by various writers all separated from the period in which he is held to have lived by very considerable intervals of time, these are seen to centre around two incidents: that he was converted to Jainism because he was impressed by the superior knowledge of the nun Yākini Mahattārā, and that he was afflicted by remorse because he had provoked the death of certain Buddhists who had murdered his two nephews. With the second legend is associated the figure of 1,400 or 1,444—both are familiar round numbers in Jainism—given as the total of the works he is supposed to have written, as well as the use of the word virāha as an anāka in the concluding verses of his works; and there is a reminiscence of the former in the colophon sometimes found: kṛtir iyaṃ Sitāmbarācāryasya jñinabhaṭṭa-nigadānusāriṇo Yākini-mahattarā-sūnār Haribhadrasya. It would not then seem unreasonable to suggest that the works bearing this colophon may belong to one writer of the name of Haribhadra and those signed with the anāka to another. Of course the wide currency of the colourful narrative

¹ Haribhadra’s avoidance of the Tattvārtha-sūtra variant seems to confirm the supposition that this may have been originally a textual corruption.
by which the aṅka is explained, and the ease with which terminal verses can be manufactured by a copyist for a prose treatise will have made it not unlikely that the aṅka may in some cases be spurious; at any rate by its nature it is peculiarly susceptible of being forged.

If we examine from this angle the texts under discussion, the printed editions of the Lalita-vistarā, Āvaśyaka, and Śrāvakā-prajñāapti commentaries are all seen to have colophons basically identical with the specimen just given. (So too has the Prakrit Dhūrtākhyāna.) Each Pañcāśaka, on the other hand, shows in its concluding verse the aṅka. These short treatises of approximately, but not always, exactly fifty verses are all written in a rather archaic Māhārāṣṭrī Prakrit which, particularly in the occurrence of particles which are said to be merely pāda-pūrānas and in the use of the cases, confronts the commentators with problems which they can only answer by the phrase prākyta-śailatvaṁ. The language contrasts markedly with the conventional Māhārāṣṭrī of the Dhūrtākhyāna. The verses have clearly an essentially mnemonic value and are designed to be studied with the aid of a commentary: indeed without it they are often unintelligible. Nothing in them suggests acquaintance with non-Jaina milieux. On the other hand the three commentaries in Sanskrit give evidence of a very wide and not purely Jaina erudition. It is of particular interest to note in the Āvaśyaka commentary the treatment of the aticāras of those vrataś for which the Tattvārtha-sūtra has introduced innovations. These are interpreted on conventional Śvetāmbara lines except for the explanation of the third aticāra of the bhogopabhoga-vrata: apakvausadhi where a variant reading (pāthāntara) sacitta-sammiśrāhāra is noted. Admittedly the text is undeviatingly traditional, but that is no reason for supposing that the authorship of the commentary is different from that of the Dharma-bindu. Yet the Dharma-bindu, as printed, has no colophon but, on the contrary, a concluding verse with the aṅka which must therefore here be assumed to be spurious.

What, then, I would here suggest is that the revised dating of Haribhadra (A.D. 750) introduced by Muni Jinavijaya should be assumed only for that Haribhadra who is, inter alia, the author of the three commentaries mentioned, the Dharma-bindu, and the Dhūrtākhyāna, and that for works written in archaic Māhārāṣṭrī and bearing the aṅka the Jaina tradition that he died in 529 should be
On this basis the Pañcāśakas would belong to the beginning of the sixth century A.D.

Something has already been said to indicate their characteristic peculiarities. In the printed edition they are nineteen in number, the first ten of them relating to the lay life. Of these the most important for the śrāvakācāra are the śrāvaka-dharma-, vandana-vidhāna-, pūjā-vidhāna-, stava-vidhi-, yātrā-vidhi-, and śramaṇopāsaka-pratimā-pañcāśakas.

Siddhasena Gaṇin

Apart from the concise bhāṣya which by the Śvetāmbaras is said to be the work of Umāsvāti himself but which must, if the Tattvārtha-sūtra is Digambara, be by another hand, the best-known Śvetāmbara commentary on the Tattvārtha-sūtra is that of Siddhasena Gaṇin. This author, who is distinct from the more celebrated Siddhasena Divākara and the much later Siddhasena Sūri who wrote the commentary on the Pravacana-sūroddhāra, records in his colophon that his guru was Bhāsvāmin and his guru’s guru Simhasūra, pupil himself of Dinna Gaṇin, but these details offer no secure basis for dating. Reference is made in the vyākhyā to certain other works and if the Dharmakīrti author of the Pramāṇa-viniścaya mentioned is the Buddhist writer of the seventh century, Siddhasena cannot well be much earlier than A.D. 800.\textsuperscript{2} In numerous passages there is an identity of phraseology in the discussion of the aticāras of the vrata between the Tattvārtha-sūtra-vyākhyā and Haribhadra’s Āvāsyaka-vṛtti,\textsuperscript{3} so striking that it seems almost inevitable that one must have borrowed from the other: it would seem that Siddhasena was the borrower.

Haribhadra Yākinī-putra

If we accept the existence of two major figures of the name of Haribhadra it is to the second, whose date was fixed by Jinarājaya

\textsuperscript{1} An exhaustive study of all works attributed to Haribhadra could confirm or invalidate this hypothesis. Only a few of them are available in good editions and the overall picture is very confused. Thus verses 1–2 and 78–120 of the work published under the title Śrāvaka-vidhi-prakarāṇa are identical with verses 1–2 and 8–50 of the Śrāvaka-dharma-pañcāśaka. It would probably be found that the appellation Haribhadra embraces more than the two authors distinguished above. One fact seems certain: that the Dharma-bindu and the Pañcāśakas cannot be by the same hand.

\textsuperscript{2} See T (S), vol. ii, Introduction, p. 63, and ABORI xiii. 335.

\textsuperscript{3} See Appendix.
at circa A.D. 750, that belong the Dharma-bindu and the Śrāvaka-prajñāpti, Āvaśyaka, and Caitya-vandana-sūtra commentaries.

The Dharma-bindu is a compilation of rules of conduct both for the layman and the ascetic, written, in evident imitation of the Tatvārtha-sūtra, in Sanskrit sūtras clearer and more elegant than those of its prototype. Only the first three adhyāyas are relevant to the śrāvakācāra. The first draws a picture of the ideal layman by listing the qualities which should enter into his make-up: though the term is not used these represent in effect the earliest traceable enumeration of what Hemacandra calls the śrāvaka-guṇas. The second adhyāya deals with methods of expounding the dharma, both by precept and example, and is clear evidence that Jainism was still a proselytizing religion. The third adhyāya is in itself a śrāvakācāra in miniature from which nothing essential is omitted. The exposition of samyaktva and the vratas and their aticāras is followed by a picture of the daily round of life from dawn to dusk which provides a framework in which to include dāna and pūjā and the six āvaśyakas. This section offers in brief compass an example of the dīna-caryā which was later taken as a model for śrāvakācāras of the type of the Śrāddha-dīna-kṛtya. As has already been noted Hari-bhadra follows the Tatvārtha-sūtra in his delineation of the vratas and their aticāras; whilst for the āvaśyakas and other daily duties his pattern is the Śrāvaka-prajñāpti.

Dhanapala

This compiler of a short Prakrit verse treatise on the lay life, the Śrāvaka-vidhi, is presumably to be identified with the author of the Tilaka-maṇjarī and the Rśabha-paṇcālaka, who flourished about A.D. 970.¹

Devagupta

Devagupta, a sūri of the Upakṣa Gaccha, pupil of Kakka Ācārya, and known as Jinacandra Gaṇin before his dīkṣā, tells us that, although the śrāvaka-dharma has been expounded in many ways by the ācāryas of old, his Nava-pada-prakaraṇa is the first attempt to present it by treating samyaktva, mithyātva, and the vratas each from nine angles.² These are: the nature of the vṛata

¹ Winternitz, op. cit., pp. 534, 553. The text of the Śrāvaka-vidhi was not accessible to me.
² NPP 137 (p. 618).
(yāḍrg bhūta); the varieties of it (bheda); how it comes into existence (yathā jāyate); the evil arising from neglecting it (doṣa); the good arising from carrying it out (guna); the striving to be made (yatana); its aticāras; its bhaṅgas; and the themes of meditation on it (bhāvanā).¹ The subject-matter can only with difficulty be accommodated to this strait jacket and it is open to doubt if Devagupta was successful in his innovation. To explain his text, written in rather crabbèd Prakrit verse, the author himself composed a Sanskrit commentary, the Laghu-vṛtti, completed in samvat 1073. There is another, much more extensive, commentary composed in samvat 1165 by Yaśodeva, whose identity with the author of the commentary on the Śrāvaka-dharma-paṅcāšaka² cannot be excluded. Devagupta himself is also the author of the Nava-tattva-prakarana, and is said to have written a commentary on the Tattvārtha sūtra.

ŚANTI ŚURI

Śanti Śuri of the Candrakula Gaccha, who is said to have died in a.d. 1040, was the author of the Śira-viśva and of the Dharma-ratna-prakarana, a Prakrit verse tract on the qualities of the ideal layman and the ideal monk, which is of interest primarily as the earliest literary source for the 21 śrāvaka-gunas. These, together with the six types of bhāva-śrāvaka, are described in the first 77 stanzas whilst the remaining 68 are devoted to the delineation of the bhāva-sādhu.

The Sanskrit vṛtti, printed with the text and attributed on the title-page to Śanti Śuri himself, is stated by Schubring³ to be by Devendra. Commentaries both by Śanti Śuri and by Devendra are mentioned as existing in manuscript.⁴

ABHAYADEVA

Abhayadeva, a sūri of the Candrakula Gaccha, was a very celebrated commentator on the canon. Both his vivaraṇa on the Upāsaka-dasāh in samvat 117 and his Paṅcāśaka-vṛtti in samvat

¹ NPP 2.
² Thus Yaśodeva, in his Paṅcāśaka commentary, quotes not only verses from the Nava-pada-prakarana but a large number of otherwise unidentified verses which are found in Devagupta’s Laghu-vṛtti.
³ See Schubring, Die Lehre der Jains, p. 223.
⁴ Velankar, Jina-ratna-koda, p. 191.
⁵ Ibid., p. 55.
1124 cover the field of śrāvakācāra. Older works utilized by him include the Śrāvaka-prajñāpīti, the commentaries of Haribhadra, and the Nava-pada-prakarana.

Nemicandra

Nemicandra, pupil of Āmradeva, pupil of Jinabhadra, is distinct from the other Nemicandra, author of the vṛtti on the Uttarādhyāyana-sūtra, who before dihṣā was called Devendra Gaṇin. His Pravacana-sūroddhāra is a Prakrit verse compendium of Jaina philosophy, ethics, and ritual set out as far as possible in the form of numerical apothegms. Some of these, such as the lists of abhakāyas and ananta-kāyas, are of considerable importance for the development of the śrāvakācāra. In a compendium of this kind much will certainly have been borrowed and the fact that one of the verses on the ananta-kāyas is quoted by Abhayadeva in his commentary on the Śrāvaka-dharma-paṇcāśaka is without significance as Nemicandra has quoted them from an earlier source. It is of more interest that the verses on the twenty-one śrāvaka-guṇas have been incorporated in the text of the Pravacana-sūroddhāra as this would show that Nemicandra is not at any rate earlier than Sānti Śūri unless the latter had taken them over ready-made from another writer. It is difficult therefore to give more than a vague approximation of the author's date. He is not later than the twelfth century, as the commentary by Siddhasena Śūri was completed in samvat 1242, and he may well be considerably earlier. He mentions in verse 470 a Candra Śūri, who cannot be the ācārya who wrote a commentary on the Āvāyu-sūtra in A.D. 1165, but may be the same as the author of a Munisuvrata-caritra.

Municandra

Nothing seems to be known with certainty of the author of the commentary on the Dharma-bindu. According to Weber he died in A.D. 1122. He may or may not be identical with the author of a Prakrit Gāthā-kosa and a Ratna-traya-kalaka or with the fortieth ācārya in Klatt's list of the Tapā Gaccha.

Yaśodeva

Yaśodeva, of the Candakula Gaccha—his guru was Candra

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1 Velankar, Jīna-ratna-kosa, p. 231. 2 Ibid., p. 271. 3 Ibid., p. 272. 4 Winternitz, op. cit., p. 496. 5 Suali in GSAI xxi (1908), 232.
Sūri and his guru’s guru Vira Gaṇin—completed his cūṛī on the first three Paṅcāśakas, only the first of which has been published, in samvat 1172.1 This commentary is of special interest because it is written in Prakrit (a very clear Māhārāṣṭrī prose), and because though the author is careful to say that he has followed Abhayadeva in his interpretation of the text2 he has in fact given much additional information derived from earlier sources. He also composed in 1180 a vṛtti on the Pāṅsika-sūtra and is perhaps identical with the author of the Bhād-vṛtti on the Nava-pada-prakaraṇa.3

Hemacandra

The Kali-hāla-sarvajña, as this remarkable man was even in his lifetime styled, though he lacked perhaps the originality of mind of Haribhadra Yākinī-putra, surpassed him in the range of his knowledge. There was scarcely a branch of literature or science as then known to which he did not contribute, and his influence both on his contemporaries and on the whole subsequent history of Śvetāmbara Jainism and through Āsādhara to some extent even on the Digambaras can scarcely be overestimated. It may reasonably be suggested that as a poet he overrated himself but he wrote excellent Sanskrit prose, only slightly tinged with peculiarities that are sometimes described as Jaina but might with more propriety be regarded as characteristic of Gujarat. To a greater degree than any other Jaina writer he had a gift for the marshalling of facts and for clear and orderly exposition.

By birth a Gujarati and a member of a merchant caste he played a prominent role in the politics of his homeland and for this reason perhaps the facts of his long life (A.D. 1089–1172) are fairly well documented: as they can be found in Bühler’s narrative,4 it would be superfluous to go into them here.

His main contribution to śrāvakācāra is to be found in the Yogakāstra, or Adhyātmopaniṣad, an encyclopedic compilation on the duties of laymen and ascetics of which only the first three prakāsas are here of relevance. The substance of the work lies less in the text, which, written apparently in obedience to the fashion of the day in verse, serves only as an outline, than in the commentary. This is easy to read, rich in facts, and supported by quotations from the

1 P (Y), p. 158.
3 P (Y), Upodghāta, pp. 11–13.
most diverse sources. It is only to be regretted that, except when citing from other works of his own composition, Hemacandra rarely names his sources, but it is clear that he made extensive use of the Śrāvaka-prajñāpī, the Pañcāśakaḥ with Abhayadeva’s commentaries, the Dharma-bindu, and Siddhasena’s commentary on the Tattvārtha-rūtra. The Yoga-sāstra belongs to the close of his life, having been written about 1160.

The first prakāśa of the work evokes certain general principles of Jainism and sets forth the thirty-five śrāvaka-guṇas. The second prakāśa discusses samyaktva, its guṇas and aticāras (1–17); condemning animal sacrifices, extols the virtues of ahimsā (18–49); and outlines the nature of the other four anuv-āratas. The third prakāśa begins by explaining the guṇa-ārataḥ (including under the bhogopabhoga-ārata such topics as rātri-bhojana and all that the Digambaras would understand by the mūla-guṇas) and sīkṣā-ārataḥ (1–88); and then goes on to list the aticāraḥ of the twelve vratas (89–116), and to inculcate the necessity of dāna (119–21). Verses 122–30, covered by a commentary of over a hundred pages, portray a typical day in the life of a mahā-śrāvaka, thereby affording an opportunity for a detailed treatment of the six āvadyakas and the pājā; subjects of meditation for sleepless nights are given in verses 131–47; and the remaining six verses are given over to a description of sallaḥkānā.

In view of its very full picture of the life of a layman in twelfth-century Gujarat it is unfortunate that no translation of the work in a western language exists. Windisch attempted a rendering with his editio princeps of the first four adhyāyas1 but this suffered from the handicap that his manuscript contained only the verses without the commentary. For the commencement of the work there is a full translation of text and commentary by Belloni-Filippi in an Italian periodical2 but its publication was soon abandoned. Nor does a satisfactory edition of the complete text exist, since that which was published in the Bibliotheca Indica has remained unfinished.

Siddhasena Sūrya

Little is known of this ācārya, author also of a Padmaprabha-caritra. His exhaustive commentary on the Pravacana-sūroddhāra is

1 ZDMG 28. 
2 GSAI xxi. 122–222 (1908).
dated A.D. 1185. The sections dealing with the *vrata* and their *aticāras* have been borrowed with scarcely any changes in phraseology from the *Yoga-śāstra*, written only a quarter of a century earlier.

**DEVENDRA**

For the medieval period the last major work on *śrāvakācāra* is the *Śrāddha-dina-hṛtya* of Devendra, a *sūri* of the Tapā Gaccha and pupil of Jagaccandra Sūri, who is said to have died at Malwa in A.D. 1270. The text consists of 342 verses in conventional Māhā-rāṣṭrī Prakrit and is divided into eight *prastāvas*. On this framework the author has constructed his own voluminous Sanskrit commentary, in bulk largely made up of illustrative stories. The pattern is that of the *dina-caryā*, the duties of a Jaina layman being outlined first for the day and then for the fortnight, the month, and the year, so that the main emphasis is on the *avatyakas*, the *pūjā*, and the individual's obligations to the community. The *vrata* and their *aticāras* are covered by Devendra's own commentary—the *Vandāru-vṛtti*—on the *Pratikramaṇa-sūtra*, which he has incorporated into the *Śrāddha-dina-hṛtya*. He has also treated certain elements of the ritual separately in the Prakrit bhūṣya-traya.

Devendra quotes from the *Śrāvaka-prajñāpti*, the *Pāṇcāśikas*, the *Nava-pada-prakaraṇa*, and the *Dharma-ratna-prakaraṇa*. His treatment of the *vrata* and their *aticāras* is in accordance with the orthodox Śvetāmbara tradition and shows no trace of the innovations made by Haribhadra and Hemacandra, but it is difficult to believe that he was not acquainted with the *Yoga-śāstra* and not indebted to it for the general plan of his work. Like almost all Jaina writers subsequent to Hemacandra, he shows by his references to such works as the *Manu-smṛti* and the *Vātsyāyana-kāma-sūtra* that he was open to the general currents of Sanskrit culture.

**DHARMAGHOṢA**

This *sūri* of the Tapā Gaccha, the pupil and successor of Devendra, is often known by the name of Dharmakirti, which was his prior to *dikṣā*. He is the author of a Prakrit *Śrāddha-jīta-kalpa* in 141 verses conceived as a sort of appendix to the *jīta-kalpa-sūtra*.

1 PS: *Uppodhāta*, p. 5b.  
2 ŚrDK, pt. ii, p. 95.  
3 Schubring, *Die Lehre der Jainas*, p. 181.  
4 Winternitz, op. cit., p. 591.  
5 Velankar, op. cit., p. 126.
and of the Sāṅghācāra commentary on the Caitya-vandanabhāṣya of his master Devendra. This latter work is stated to be not later than samvat 1327.¹

JINADATTA

Jinadatta Śūri of the Kharatara Gaccha, who would seem to belong to the thirteenth century A.D., wrote a Caitya-vandana-kulaka in Prakrit verse on which, in samvat 1383, Jinakuśala of the same gaccha composed a voluminous Sanskrit commentary consisting mainly of illustrative stories.²

THE PŪJĀ-PRAKARĀṆA

This twenty-verse Sanskrit tract on the pūjā, which has been fathered on Umāsvāti, is quoted in extenso in the fifteenth-century Śrāddha-vidhi of Ratnaśekhara. However, there is no mention of it in the Śrāddha-dīna-kṛtya of Devendra although these two works cover the same topics and use largely the same sources. It might not be unreasonable therefore to infer that its date lies somewhere between them. In view of the constant development of the ritual it is to be expected that endeavours should be made to give to innovations a spurious veneer of antiquity. Whether this tract is excerpted from, or older than, the Viveka-vilāsa is not clear.

JINADATTA

The Viveka-vilāsa, a Sanskrit verse manual constructed on the dina-caryā pattern and permeated with accretions from Hinduism, has sometimes been ascribed to the thirteenth century and may be later.³ Fifteen verses from it⁴ are found also in the Pūjā-prakarāṇa. In any event it cannot be the work of the Jinadatta Śūri who wrote the Caitya-vandana-kulaka. Jugalkiśor Mukhtār has shown that with the addition of some introductory verses and a false colophon it circulates among Digambaras under the name of the Kundakunda-śrāvakācāra.⁵

Its contents include elaborate rules for eating and drinking and for excretion, bathing, and sleeping, some general principles of

¹ Velankar, op. cit., p. 126.
² Ibid., p. 124.
³ It is quoted by Jinamāṇḍana in the Śrāddha-gūṇa-vivaraya, by Ratnaśekhara in the Śrāddha-vidhi (p. 46b), and by Yuṣovijaya in the Dharma-saṅgraha (pt. i, p. 126b).
⁴ Viveka-vilāsa, i, 86–97
⁵ Mukhtār, Grantha-pariḥṣā, pp. 26–45.
niti, a list of the lakṣaṇas or lucky marks of men and women, some remarks on the technique of yoga, and a long description of remedies for snakebite.

Vardhamāna

This sūri of the Kharatara Gaccha composed an Ācāra-dinakara which, owing apparently to a confusion of the author with an earlier namesake, has been falsely ascribed to the eleventh century. This Sanskrit prose treatise on the kriyās or samśkaras appropriate to the various phases of life, both lay and monastic, seems to have been the first Śvetāmbara work of its kind, but from the fact that the author quotes from Hemacandra’s Yoga-lāṭra and because the details, for example, of the pūjā, show a very developed stage, an early date is impossible. Although the ceremonies noticed in the Ācāra-dinakara are very different from the fifty-three kriyās of the Ādi-purāṇa it seems impossible that these latter were completely unknown to Vardhamāna. Nāṭhurām Premī had already noted that the work could not be as old as was supposed (he suggested saṃvat 1500), and a recent writer in fact gives its date of compilation as saṃvat 1468.

Cāritrasundara

Cāritrasundara Gañin, pupil of Ratnasimha, composed the Ācāropadeśa, a rather brief metrical śrāvakācāra in six adhyāyas, in saṃvat 1487. It has enjoyed considerable popularity but offers little of interest except in its details of the pūjā. The writer is presumably to be identified with the author of an elaborate allegorical dītā-kāvyā, the Śīla-dītā, dated A.D. 1420.

Jinamaṇḍana

Jinamaṇḍana Gañin was a pupil of Somasundara Sūri of the Tapā Gaccha. He completed his Śrāddha-guṇa-vivaraṇa, more correctly styled, it would seem, the Śrāddha-guṇa-śreni-samgraha, in saṃvat 1498 in the town of Aṇahilapaṭṭana in Gujarāt.

1 ADK, p. 43a.
2 e.g. the description of the twenty-one saṃpanas required for the pratiṣṭhā ritual (ADK, pp. 152-5).
3 Premī, Jainā sāhitya aur itihās, p. 561.
4 V. A. Sangave, Jainā Community, p. 267.
5 Velankar, op. cit., p. 25.
6 Winternitz, op. cit., p. 574.
7 ŚrGuV: prastāvanā, p. 2.
This Sanskrit prose composition on the thirty-five śrāvaka-guṇas is remarkable both for the author's erudition and for the many curious details from Jaina tradition which he preserves. At the same time he displays great familiarity with Hindu sources.

Ratnaśekhara

Certain details of the life of this ācārya of the Tapā Gaccha are available. Born in samvat 1452, ordained in 1463, and elevated to the dignity of sūri in 1502, he died in 1517.1 His writings—the Acāra-pradīpa (1516), the Śrāddha-vidhi (1506), and the commentary on the Śrāddha-pratikramaṇa-sutra (1496)—are among the best productions of an age of decadence and show his familiarity with the canon and with the works of Hemacandra and Devendra, though traces of increasing hinдуization are everywhere apparent.

The Śrāddha-vidhi preserves the fiction of a metrical composition by its framework of seventeen Prakrit gāthās divided into six prakāśas, but these are manifestly only a peg on which to hang a vast Sanskrit prose treatise which imitates in its general outlines the Śrāddha-dīna-kṛtya. It might even be described as an adaptation of this work to contemporary conditions. Similarly the Prati-kramaṇa commentary represents a more extensive version of Devendra's Vandaṇu-vytti.

Yaśovijaya

Of the extensive literature on śrāvakācāra surviving from the sixteenth and seventeenth centuries only one work will retain our attention. In a.d. 1681 Mānavijaya wrote a Dharma-saṃgrahā in Sanskrit verses apparently designed to serve as a vehicle for the comprehensive prose commentary of Yaśovijaya. This great reformer, who lived from 1624 to 1688, sought to regenerate his age by a return to the teachings of the canon and had probably a better command of the whole range of Jaina literature than any man since Hemacandra. In his commentary, modelled on the Yoga-śāstra, which he quotes repeatedly, but as only one of many sources, he has shown an extraordinary sureness of touch in rejecting the non-Jaina elements which had invaded the writings of predecessors like Ratnaśekhara.

1 Śrāddha-vidhi: upodghāta, p. 4a.
THE AUTHORS—DIGAMBARA SAMPRADĀYA

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<td>Sakalakīrti</td>
<td>Praśnottara-śrāvakācāra</td>
<td>15th century</td>
</tr>
<tr>
<td>Medhāvin</td>
<td>Dharma-samgraha-śrāvakācāra</td>
<td>1504</td>
</tr>
<tr>
<td>Brahmanemidatta</td>
<td>Dharma-pīyuṣa-śrāvakācāra</td>
<td>c. 1530</td>
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<tr>
<td>Rājamalla</td>
<td>Lāṭi-samhitā</td>
<td>1584</td>
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<tr>
<td>Śivakoṭi</td>
<td>Ratna-māllā</td>
<td>17th century (?)</td>
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<tr>
<td>Somasena</td>
<td>Traivarṇikācāra</td>
<td>1610</td>
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KUNDAKUNDA

Amongst the many works attributed to Kundakunda two are of some relevance to the śrāvakācāra. The summary of the rules of right conduct given in the Cārita-prabhṛta devotes a few verses to the lay life, listing, inter alia, the twelve vrātas. The Ratna-sāra in view of some of its contents is best ascribed to a considerably later period.

Much has been written on the date of Kundakunda but to little result. The tradition of the Digambara pāṭṭāvalīṣ places him in the
first century A.D. It is noteworthy that all the works ascribed to him are in Prakrit. Upadhye has placed him in the second century.

UMÄŚVÄMIN

Since Jacobi's edition and translation at the end of last century the Tatvārtha-sūtra, the most authoritative exposition of Jaina doctrine, regarded even by the Śvetāmbaras with a veneration scarcely less than that accorded to the canon has been too well known to need description. Only the seventh adhyāya is concerned with the lay life. Umāśvāmin's date remains uncertain; according to the Digambara tradition he lived between 135 and 219.

The reasons which have led me to regard, from the aspect of śrāvakācāra, the Tatvārtha-sūtra as a purely Digambara work have been noted above.

KÄRTTIKEYA

About a hundred verses (302 to 391 in the printed edition) of the Dvādaśānupraṇa or Dharma-bhāvanā of Kārttikeya are devoted, as part of the dharmānupraṇa, to a brief consideration of the lay life; they cover the topics of samyaktva, the twelve vrata (without any indication of the aticāra), sallekhana, and the pratimās.

The dating of Kārttikeya presents considerable difficulties. Upadhye would put him later than Yogindu and Pūjyapāda, somewhere between the sixth and thirteenth centuries in fact. Jugalkisor Mukhtar rejects the arguments on which this view is based and regards Kārttikeya as much nearer Umāśvāmin in date. The special eulogy of those tīrthaṅkaras who were said to have been kumāra-framaṇas would also suggest for him that Kārttikeya, too, had taken the monastic initiation whilst still a boy, whilst certain other points such as the general use of the title svāmi with his name would lead to the belief that he belonged to south India.

1 Winternitz, op. cit., p. 476.
2 Upadhye, Introduction to KA, pp. 67-70.
3 ZDMG lx (1966), 287 ff., 512 ff.
4 Mukhtar has pointed out that there exists a spurious Umāśvāmi-pratikācāra which is no more than a haphazard assemblage of didactic verses for laymen, taken from Śvetāmbara as well as Digambara sources (see Grantha-paritikā, pp. 1-25).
5 See Mukhtar, Purātana Jaina-vākyā sūci: prastāvama, pp. 22-27, for a general summary of these arguments.
Samantabhadra

The Ratna-karaṇḍa-brāvakaćāra of Samantabhadra would appear to be the earliest Digambara work devoted exclusively to the exposition of the rules of conduct for a layman. It is divided into five paricchedas, the first of which deals with samyag-dārśana, the second with samyag-jñāna, the third with the aṣu-vratas and guṇa-vratas, the fourth with the śikṣā-vratas, and the fifth with sallekhanā and the pratimās. Like Umāsvāmin Samantabhadra has been responsible for many innovations in the brāvakaćāra doctrine and, to an even greater extent, he has rationalized the aticāras of the vratas and given them a more universal content. Even the change in the designation of the last vṛata (vaiyāvyātya for atiti-saṃvibhūga) is an indication of his attitude. Many of his alterations have been rejected by almost all his successors but this notwithstanding, his influence has been far-reaching and whenever the term Svāmi is used alone it is to Samantabhadra that reference is made.

Many legends attach to his life but little can be said of it with certainty. He would seem to have been a native of the Tamil land and to have belonged to a kṣatriya family.1 It seems difficult to assert with Hiralal Jain that the Ratna-karaṇḍa is based on the Tattvārtha-sūtra, the Devādālamprēkṣā, and the Darśana-prābhṛta of Kundakunda;2 at the most it may be stated that in the development of the brāvakaćāra doctrine it would seem to be posterior to Kārttikeya’s work. Widely differing figures are given for Samantabhadra’s date. An ancient tradition puts him as early as the second century;3 equally it has been conjectured that he flourished in the first half of the eighth century4 which would seem to be too late a date, if only because of the extreme veneration with which he was regarded already in Jinasena’s time. Mukhtar, after an exhaustive study of all available evidence, would go no further than to suggest somewhere between the first and fifth centuries A.D.5 Arbitrarily the present writer has accepted the upper limit—circa A.D. 450—as a probable date.

Pūjyapāda

One of the oldest and probably the most authoritative of the commentaries on the Tattvārtha-sūtra is Pūjyapāda’s Sarvārtha-

1 RK: prākhathan, pp. 4-15.
2 Sr (V): prastāvānā, p. 45.
3 RK: prākhathan, p. 115.
4 See Winternitz, op. cit., p. 580.
5 RK: prākhathan, p. 196.
siddhi. Pūjyapāda, or Devanandin, who again, it seems, belonged to south India, was also the author of a *Jainendra-vyākarana* in which, unless as is sometimes held this name is merely fictitious, mention is made of Samantabhadra, who must therefore be anterior to him in date. On the faith of epigraphical evidence Mukhtār would place Pūjyapāda in the second half of the fifth century, and this view is accepted by the editor of the *Sarvārtha-siddhi*. Winternitz assumed that he lived before Samantabhadra and placed him between the fifth and the seventh centuries.

There is in existence also a *śrāvakācāra* ascribed to Pūjyapāda.

**The Ratna-sāra**

Many doubts exist on the authenticity of the attribution of this work to Kundakunda and both Schubring and Jugalkiśor Mukhtār have expressed the opinion that the text in its present form cannot be as old as that. This little Prakrit verse tract on the *ratna-traya* contains at least one verse—that which refers to the fifty-three *kriyās*—of considerable interest for the development of the *śrāvakācāra*.

**Jinasena**

The *Mahā-purāṇa*, one of the most ambitious productions of Digambara Jainism, is composed of the *Ādi-purāṇa* and the *Uttara-purāṇa*. The first forty-two *parvans* of the former were written by Jinasena, whose guru was Virasena of the Sena Saṅgha, and the rest of the work was completed by his pupil Guṇabhadra. Both enjoyed the patronage of the Rāṣṭrakūṭa kings and the date of termination of this epic—A.D. 897—has been recorded. Like the *Māhā-bhārata*, which it was designed to rival, it includes many digressions of an edifying character and parvans 38, 39, and 40 are often regarded as constituting a *śrāvakācāra* in their own right. They are mainly devoted to a description of the fifty-three *kriyās* or ceremonies which mark the stages in a man’s life both as layman and ascetic and furnish the only extant description of these

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2 Phūlcandra Siddhānta Śastri in T (P) *Prastāvanā*, pp. 94–96.
3 Winternitz, op. cit., p. 478.
4 Schubring, *Kundakunda echt und unrecht*, p. 568.
5 Mukhtār, op. cit., p. 15.
which can pretend to any antiquity. Jinasena’s views have been held in especial reverence by all succeeding Digambara writers.¹

SOMADEVA

The *Yaśas-tilaka* of Somadeva is in fact a *campū*, a romance partly in verse, partly in prose, written in 959 at Gangadhārā near the modern Dharwar in the territory of the Rāṣṭrakūṭa kings.² Little is known of the author’s life except that he belonged to the Deva Saṅgha, and his influence on later writers apart from Āśādhara is not very marked. The narrative of the *Yaśas-tilaka* does not run through the whole work: the sixth, seventh, and eighth books together constitute an excursus on the śrāvakācāra which is often referred to as Somadeva’s *Upāsahādhyāyana*. This covers *samyaktva*, the twelve *vratas*—for the five *āpu-vratas* illustrative stories are given—and *sallekhanā*. The section dealing with the sāmāyika contains an exhaustive treatment of *dhyāna*, and numerous hymns and verses on the *anuśprekṣās* are included. Somadeva differs from other Jaina ācāryas in not adhering strictly to the figure of five *aticāras* for each *vrama* and by his often very personal contributions to the śrāvakācāra such as the introduction of the four categories of truth and falsehood or of the five classes of persons entitled to maintenance by the faithful. He is noteworthy, too, for the extent to which he is permeated by Vedāntist concepts.

DEVASENA

There are good grounds for assuming, as is usually done, that the *Bhūva-samgraha* and the *Darśana-sūra* are by the same hand. Now the latter is clearly stated to have been written in the temple of Pārśvanātha at Dhārā in *samvat* 990, and since the author strongly condemns all other sects as heretical he would appear to have belonged to the Mūla Saṅgha. The *Bhūva-samgraha* may then be dated in the first half of the tenth century A.D.³

This work—in Prakrit verse—gives a description of the fourteen *guna-sthānas*. The śrāvakācāra section is contained in verses 350–

¹ It is for this reason, doubtless, that his name has been attached to a strongly hinduized compilation on the layman’s duties known as the Trivarnācāra of Jinasena. Mukhtār has characterized this work as a blatant forgery of quite recent date. See Grantha-parikṣā, pp. 46 ff.
² Handiqui, p. 4.
599, which describe the fifth guna-sthāna: after a brief summary of the vratas and mūla-gunās, dhyāna, pūjā, and dāna are described in detail. The main emphasis is on the amassing of puṇya and the performance of pūjā and dāna; and, as in other śrāvakācāras of a popular type, it is on the joys of the deva-loka and the bhoga-bhūmis rather than on mokṣa that stress is laid.

The Śrāvaka-dharma-dohaka

When he edited this anonymous Apabhraṃśa text Hiralal Jain, after eliminating Yogindradeva as a possible author, proposed its ascription to Devasena and listed a number of parallels between this work and the Bhāva-samgraha. Mukhtar is reluctant to accept this view and it is possible that the editor himself would no longer uphold it. The passages selected for comparison offer in fact little more than recurrences of certain clichés common in Jaina writings. On the other hand the description of the various forms of pūjā and results to be achieved by each of them differs considerably in the two works. If this Apabhraṃśa work does not then belong to Devasena it might well be a century or so later than Hiralal Jain suggests, for its enumeration of the abhakṣyas seems to be more fully developed than that of Amitagati while it appears strange that its author should be the only writer before Vasunandin to mention the two divisions of the eleventh pratimā. Śrutaśāgara, in his commentary on the Śat-prābhṛta, quotes eight verses from this work, which he ascribes to Lakṣmīcandra.

The Śrāvaka-dharma-dohaka is a compilation in some 200 Apabhraṃśa dohas, giving in summarized form an account of the pratimās, the mūla-gunās, the vratas, dāna, vinaya, vaiyāvyātta, and pūjā.

Cāmuṇḍarāya

The Cāmuṇḍarāya who wrote the Cārita-sūra is, according to Winternitz, distinct from the minister and general of the Gaṅga king Rācamalla (saṃvat 1032–41) at whose instance the Gommaṭa-sūra was composed. This other Cāmuṇḍarāya had also, however, followed the active life of a soldier before becoming a monk but nothing more seems to be known of him.

1 Doha, Bhūmikā, pp. 9–19.
3 Velankar, op. cit., p. 394.
4 Winternitz, op. cit., p. 587.
The Cāritra-sāra is a work which has received less than its due: Hiralal Jain does not even mention it in his survey of the Digambara śrāvakācāras. It is an admirably concise exposition of both the śrāvakācāra and the yaty-ācāra (about a quarter only of the contents being devoted to the former), written in clear and elegant Sanskrit prose. The arrangement is by pratimās; and the vrataś, with their aticāras and adequate explanations of these, are given under the second pratimā. For the aticāras Cāmuṇḍarāya follows closely Pūjyapāda’s commentary on the Tattvārtha-sūtra, often retaining his exact wording; as a model he has evidently preferred it to Samantabhadra’s Ratna-karaṇḍa though his familiarity with this work is evident from the very striking division of the pāpopadeśa category of anartha-danda into four types, and from the listing of the bhogas, which should be avoided, into five classes. Though not mentioned by name the mūla-guṇas are in fact discussed after the vrataś. Rātri-bhojana is held to be the sixth aṣu-vrata. After the pratimās comes a description of the sixteen bhāvanās (for which again the author is heavily indebted to Pūjyapāda) and, by way of appendix, an account of the sallekhanā ritual. Many topics normally included in a śrāvakācāra, for example, the āvalīyakas, and, under the head of dhyāna the anuprekiṣās, are relegated to the yaty-ācāra section.

Cāmuṇḍarāya is clearly very close to Jinasena (from whose Ādi-purāṇa he quotes) in his affiliations. He notes the four Jaina āśramas, the third of which, the vānaprastha, is equated with the status of the layman in the eleventh pratimā. Like Jinasena he is very open to Hindu influences and in fact quotes from the Manu-smṛti.

Amitagati

Amitagati, pupil of Mādhavasena, was an ācārya of the Māthura Saṅgha, a branch of the Kāśṭhā Saṅgha. Munj and Sindhu are mentioned in his works and accordingly it is suggested he belonged to the literary school of Munj. His Subhāṣita-ratnasandoha was composed in samvat 1050 and his commentary on the Pañca-samgraha in samvat 1073 so that his śrāvakācāra may well be dated within the first quarter of the eleventh century A.D.

It is an extensive and comprehensive work, in Sanskrit verse, the

1 Manu-smṛti, v. 55.
2 Premi, op. cit., p. 172.
first pariccheda of which is devoted to the praise of the dharma, the second to samyakātva and its opposite, mithyātva, the third to an explanation of the seven tattvas, and the fourth to a refutation of Buddhists, nāstikas, and other heterodox sects. The fifth pariccheda begins the śrāvakācāra proper with a discussion of the mūla-guṇas (this actual designation is not, however, employed), the sixth and seventh are devoted to the twelve vratas and their aticāras and to sallekhanā and the pratimās, the eighth to the six āvātyakas, and the ninth, tenth, and eleventh to the topic of dāna. Pañjā and the seven vyasanas are covered in the twelfth, vinaya, vaivyāśtya, and svādhīya in the thirteenth, the anupreksās in the fourteenth, and dhyāna in the fifteenth paricchedas. It is only in the case of the pañjā that the details are surprisingly exiguous. Amitagati’s treatise does not seem to bear a specially close relation to any earlier work.

In another poem, the Subhāṣita-ratna-sandoha, he touched on similar subjects. The whole of pariccheda XXXI of this work is devoted to the basic vows of the layman and the interdictions of the mūla-guṇas are covered in paricchedas XX, XXI, and XXII. The Sanskrit style of both poems is characterized by a conspicuous preference for recondite grammatical forms.

Amṛtacandra

Nothing at all is known of the life of this ācārya. On the faith of a Digambara paṭṭāvālī quoted in Peterson’s eighteenth report it had been accepted—by Nāthurām Premī in his edition of the Puruṣārtha-siddhy-upāya and by Winternitz—that Amṛtacandra was alive in A.D. 904. Upadhye, in his introduction to the Pravacana-sūra, placed him somewhere between 800 and 1100 but Nāthurām Premī, in a later article, suggested that his date must lie between 1000 and 1250, the upper limit being given by the year of compilation of the Sāgūra-dharmāmyta in which he is quoted. Premī has also noted that in this commentary Amṛtacandra is twice referred to as ṣhakkura, a title that is usually given to the people of Raja-gharana.

In its outward form the Puruṣārtha-siddhy-upāya is a śrāvakācāra like so many others: after a short introduction giving certain basic
principles of Jainism it discusses the *ratna-traya*, the twelve *vratas* and *sallekhana* with their *aticāras*, and *tapas* and the *pariṣahas* (from its position in the text *a-vṛti-bhojana* would appear to be considered the sixth *anu-vrata* though it is not given this designation). It is in the spirit that animates it that the work differs from all others of its kind. In rather harsh verse Amṛtacandra sings the praises of *ahīṃsā* with the fervour of a mystic, always stressing his theme that all the evil man can do is in some sense an expression of *hīṃsā*. The only other writer who at all approaches him in this singlemindedness is Amitagati.

**Vasunandin**

Again of this author really nothing is known. Several *ācāryas* of this name are recorded but it seems safe to say that the same man composed the *Śrāvakācāra* and the *Pratiṣṭhā-sāra-saṃgraha* as well as the *Ācāra-vṛtti* commentary on the *Mūlācāra*. This commentary quotes Amitagati, and for this reason and because Vasunandin himself is quoted in the *Sāgara-dharmāmyta* commentary Nāthurām Premī¹ and Jugalkisor Mukhtar² agree in placing him somewhere between A.D. 1050 and 1200. Hiralal Jain is prepared to situate him—more precisely—in the second half of the eleventh century since his guru’s guru, Nayanandin, would seem to be identical with the author of the Apabhraṃśa *Sudarśana-carita*, composed in *samvat* 1100.³

The *Śrāvakācāra* or, as it is sometimes called, *Upāsakādhyāyana* of Vasunandin in Prakrit verse is based on the *pratimā* framework which allows for a description under the first *pratimā* of the seven *vyasanas* and of the misfortunes of the *jīva* in the four *gatis*, and, under the second *pratimā*, of the twelve *vratas*. The *vratas* are given rather anomalously—they do not include *sāmāyika* and *poṣadhopavāsa*, which are treated only as *pratimās*—and without any indication of the *aticāras*. The two phases of the eleventh *pratimā* are noted. After the *pratimās* follow miscellaneous topics: *rātri-bhojana*, *vinaya*, *vaśyāvṛttya*, *pūjā*, and *dhyāna*, and the work concludes with a panegyric of the monk’s life. It has been shown that Vasunandin used Devasena’s *Bhāva-saṃgraha* and it is probable that he was familiar with Amitagati’s *Śrāvakācāra*.⁴

¹ See Premī, op. cit., p. 457.
³ See Sr (V): *prastāvanā*, pp. 18–19.
⁴ See Sr (V): *prastāvanā*, p. 41.
The name of the author of the Dharma-rasāyana, a short verse tract in Prakrit on the four gatis, is given as Padmanandin, who cannot be identical with the writer of the Śrāvakācāra. Of Jaina lay doctrine it gives little more than the twelve vrataś and is unusual in replacing ahimsā as the first anuvrata by ‘the non-killing of animals for sacrifice’. Such a formulation is not met with in any other text surveyed here but is found in the Varāṅga-carīta of Jaṭila.¹ The Dharma-rasāyana, which may be as old as the eleventh or twelfth century (though the use of Prakrit does not necessarily imply this), has some verses on the sufferings of the jīva in hell which are written with considerable verve.

Āśādhara

The author of the Sāgāra-dharmāmyta is a very much less shadowy figure for he has given considerable information about himself and his writings in his praśasti, and on the basis of these Nāthurām Premī has reconstructed his life. Born about sanvatsar 1235, he belonged to the Bagheravāḷa jāti one of the most important vaitya jātis of Rajputana, and members of his family held appointments under the rulers of Dharā, then a considerable centre of learning, whither they had moved from Māndalgārh (Mewār) after the conquest of Delhi by Shihāb al-Dīn Ghorī in sanvatsar 1249. He subsequently lived for thirty-five years at Nālachā. Though later writers sometimes call him sūri, he remained, according to Premī till his death—he was still alive and writing in sanvatsar 1300—a layman (perhaps at its close a kṣullaka).² In the course of a life devoted, it would seem, to the promotion of his religion,³ he did not hesitate to criticize and admonish the monks, as witness the verse:⁴

poṇḍītaṁ bhṛṣata-cāritrāṁ bāṭharaṁ ca taṇo-dhanaiḥ
śātanam jīna-candraśya nirmalam maliṁ-kṛtam

Āśādhara’s erudition is remarkable, perhaps as comprehensive as that of the Kali-kāla-sarvajña: he lacked only Hemacandra’s capacity to present his rich material in clear and orderly fashion. Yet, more than any other writer considered here, he possessed the

¹ Varāṅga-carīta, xv. 106. ² Premī, op. cit., pp. 130–1. ³ jīna-dharmodayārthaṁ yo Nalakacchaphure vasat is the phrase used in the praśasti. ⁴ Premī, op. cit., p. 131.
temperament and habits of a scholar. Wherever he has discerned differences of opinion between the ācāryas of old he has noted whatever he felt to be of importance, carefully indicating his sources. Thus he cites Samantabhadra (‘the Svāmī’), Jinasena, Cāmuṇḍarāya, Somadeva, Amitagati, Amṛtacandra, and Vasunandin, often affording, as we have seen, valuable indications for dating them. But he did not confine himself to Digambara sources; in fact on many points, particularly on the aticāras of the vrata, he transcribed whole passages from the Yoga-sūtra. Hemacandra is not mentioned by name but the phrase ‘Śītāmbarācārya’ nearly always refers to him.

In this readiness to use Śvetāmbara writings he may have been showing the same catholicity of outlook that in a later age animated Yaśovijaya in his attempts to reconcile the two sects; but it cannot be left out of account that, although he belonged to the Mūla Saṅgha, he may also have been the inheritor of a Yāpaniya tradition. Amongst his surviving works there is a commentary on the Bhagavati Arādhana, which, as Premī has shown, may well have been a Yāpaniya production (its most important commentator certainly belonged to that sect). It is particularly in the section on sāllekhana, to which Āśādharā attaches a quite special importance, that the influence of the Bhagavatt Ārādhana on the Sāgara-dharmāmya is apparent. Many of the topics discussed in this work figure in no other Digambara śrāvakācāra save that of Medhāvin, who, as we shall see, belonged to the same sampradāya: the mention of sthula-himsā and sūkṣma-himsā, the distinction of aticāra and bhaṅga; the tabulation of the aticāras of the brahma-vrata that may be committed by women; the catalogue of the fifteen forbidden callings; the notation of the kumāri-go-bhū classification of satya; the reference to the harming of vāyu-kāyas and ap-kāyas under anartha-danda; and the description of the dīna-caryā, the ideal daily round for the layman. All these have their analogies in the generality of Śvetāmbara works, and though some may be direct borrowings from Hemacandra—the dīna-caryā is a case in point—others may stem from an earlier tradition. More significant from the angle of possible Yāpaniya affiliations is the description of the rite of sāllekhana when performed by women for whom nudity is then authorized.⁵

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1 SDhA iv. 64.  2 See Appendix.  3 SDhA v. 23.  4 Premī, op. cit., pp. 31-32.  5 SDhA viii. 38.
The list of Asadhara's works as given by him in his pralastis is a long one but many of those mentioned seem to have disappeared completely. Apart from some short kavyas and a number of commentaries they include writings on logic, on ayurvedic medicine, on the technique of yoga, and on various elements of the Jaina ritual such as the pujā. But the most important extant works are the Sāgāra-dharmāmya and Anāgāra-dharmāmya, which are conceived on exactly parallel lines and together form a complete manual of the secular and the monastic life. The metrical text is amplified by a prose commentary which in both cases bears the name Bhavya-kumuda-candrikā.

The Sāgāra-dharmāmya, which alone concerns us here, was completed in samvat 1296 and its commentary three years later. The plan of the work rests on the division into the three stages through which the śrūvaka should pursue his spiritual progress: pāksika, naśthika, and sādhaka. The first two adhyāyas are concerned with the pāksika stage, the next five with the naśthika, and the last with the sādhaka. The first adhyāya is taken up with a consideration of samyaktha and with definitions of a number of terms, mentioning incidentally the śrūvaka-gunas. The second lists the mūla-gunas (noting the divergent interpretations of other ācāryas) and then deals in detail with pujā and dāna (including marriage, which is regarded as kanyā-dāna). As is made clear later these terms have a different meaning for the pāksika and for the naśthika. With the third adhyāya begins the consideration of the pratimās; and this chapter is in fact taken up by a condemnation of the seven eyasanas and ancillary vyasanās, which must be eschewed before the first pratimā is attained. The next two adhyāyas cover the twelve vratas and their aticāras, the sixth is devoted to the dīna-caryā, and the seventh delineates the remaining pratimās, culminating in the final stage with its divisions into kṣullaka and ailaka. The last adhyāya prescribes how the sādhaka is to terminate his earthly existence by the rite of sallékhanā.

Māghanandin

This ācārya, pupil of Kumudacandra, was the author of a Śrāvakācāra in Sanskrit and of other works in Kannada: he belongs to circa A.D. 1260.

2 Premi, Introduction to Siddhanta-tārādisamgraha, p. 23. This Śrāvakācāra does not appear to have been published.
GUṆABHŪṢĀṆA

The date of this author is very uncertain. The upper limit is furnished by the date of the manuscript on which the printed edition of the work is based—sanvart 1526.¹ At the same time he must be at least later than Vasundin for, as Hiralal Jain² has shown, very many of his verses are no more than paraphrases of the Prakrit gāthās of Vasundin’s text. The editor of the Guṇabhuṣaṇa-śrāvakācāra hazards a conjecture that it may have been written in the fourteenth-century sanvart.¹ In view of its indebtedness to Vasundin the importance of this work is not very great.

PADMANANDIN

The author of the Dharma-vasāyana is distinct from the Padmanandin to whom a brief metrical Śrāvakācāra in Sanskrit is ascribed. The contents of this latter work suggest that is not likely to be later than the fourteenth or fifteenth century.

VĀMADeva

Vāmadeva, pupil of Lakṣmīcandra of the Mūla Saṅgha and a kāyastha by caste, is the author of the Bhāva-saṃgraha, a Sanskrit metrical treatise covering the same themes as Devasena’s work of the same name. He quotes from the jina-sanhitā, so that if this is the jina-sanhitā of Ekasandhi, who belongs to the fourteenth-century sanvart, he must be later than A.D. 1350.³

The jay doctrine is covered in verses 441–619, which deal with the fifth guṇa-sthāna. The topics treated include the pratimās, the mūla-guṇas, the vratas, pūjā, dāna and, very summarily, the śva-yakas. Nāthurām Premi, in his introduction to the text, is perhaps rather unjust to the author whose work he characterizes as a mere paraphrase of Devasena,³ when in fact it contains many original elements.

SAKALAKĪRTI

The Dharma-praśnottara or Praśnottara-śrāvakācāra of Sakalakirti is an extremely voluminous verse śrāvakācāra treatise in twenty-four sargas in the form of question and answer. It is a

¹ Pratīvanā, p. 3.
² He records these parallels in the footnotes to his edition of the Śr (V).
humdrum composition mainly consisting of longwinded narratives: for the details of the ērātas the author slavishly follows Samantabhadra.

Sakalakīrti is supposed to have died in A.D. 1464 but, to judge from style and contents, a date considerably later might more easily have been conjectured. Winternitz, however, accepts the ascription of this āśavakācāra to the fifteenth century.

Medhāvin

The author of the Dharma-samgraha-āśavakācāra tells us in his prāsaṅga that Paṇḍita Miha, a kṣullaka living at Hisarapura and a pupil of Jinacandra Muni, commenced this work during the reign of Firūz Khān of Nagpur and that he, Medhāvin, also a native of Hisarapura, completed it in samvat 1561, basing it on the writings of Samantabhadra, Vasunandin, and Āśādhara. It might have been better had he dwelt more on his debt to Āśādhara, to whose sampradāya he evidently belongs, for many of the Śvetāmbara features, such as the kumāri-go-bhū classification and the picture of the dīna-caryā, not found in other Digambara works reappear in Medhāvin and his treatment of sāllekhanā is exactly parallel.

The Dharma-samgraha, which, according to the author, contains exactly 1,440 verses, is divided into ten adhikāras, the first three of which describe the Jina’s samavasarana. These have been published separately under the title of the Samavasarana-darpana. The rest of the work follows exactly the arrangement of the Sāgāra-dharmāmyta and differs from it only in certain passages that reflect increasing hinduization such as the differentiation of touchable and untouchable śūdras or new external influences such as the passage in which the author is concerned to justify the worship of images.

Brahmanemidatta

A Dharma-piyūṣa-āśavakācāra in four adhyāyas was composed by Brahmanemidatta, who also wrote a Śripāla-carita (A.D. 1528) and an Ārādhana-kathā-kोsa (1530).
Rājamalla

The Lāṭī-saṁhitā, a Sanskrit verse treatise on īrāvakācāra written by Rājamalla Kavi at Vairāṭ, which was part of the Mogul empire, in samvat 1641, opens with a panegyric of Akbar and his dynasty. In seven sargas it treats the mūla-guṇas, samyaktva, the pratimās, and the vrataś, the last-named being defined by quotations from the Tattvārtha-sūtra. It is important in the Digambara tradition as the first work to use the terms ailaka and ḫullaka in their modern sense and to treat of the bhoga-patni and dharma-patni. 2

Śivakoṭi

The Ratna-mālā of Śivakoṭi is a short verse tract on īrāvakācāra of little importance and only noticed here because its author has sometimes been confused with the author of the Bhagavatī Ārādhana. Premī suggests that it is modern; it may belong to the seventeenth century.

Somaseṇa

The Traivarnikācāra, an extensive Sanskrit metrical treatise in thirteen adhyāyas, composed by Somaseṇa in A.D. 1610, is of particular interest for its picture of a very hinduized Jaina community in the Kannada country in the early seventeenth century. It advocates many practices which in Jugalkiśor Mukhtār's definition are contrary to Jainism. In scope it goes very much beyond the limits of other īrāvakācāras and contains a considerable amount of information on the Jaina law of personal status. 3

1 Lāṭī-saṁhitā, vii. 55.
2 Ibid. ii. 178-83.
3 Siddhānta-sūrādi-saṅgraha: nivedan, pp. 22-23.
4 See Mukhtār, Grantha-paribhāṣā, pp. 98 ff.
5 Extracts from it were published by Champat Ray Jain in Jaina Law, Arrah, 1916.
THE RATNA-TRAYA

The Jaina religion, the dharma, which leads to release from the cycle of transmigration, is made up of right belief (samyag-dṛṣṭi, samyaktvā), right knowledge (samyag-jñāna), and right conduct (samyak-cārītra), which together constitute the ratna-traya or three gems,¹ sometimes also called the guṇa-traya.

As samyag-dṛṣṭi implies faith in the dogmas of the religion and samyag-jñāna accurate knowledge of those dogmas, many writers, especially among the Digambaras, have found it desirable to preface to their āravakācāras a more or less extensive summary of Jaina doctrine, particularly of the nature of jīva and karman. Thus, for example, Somadeva,² Amitagati,³ and Vasunandin⁴ commence their treatises by a discussion of the seven tatvās or padārthas, the basic subjects of belief. More thoroughly treated in other works, these may be left out of account here as of no direct relevance to the practical aspects of the āravakācāra, but a few categories to which reference is frequently made in the exposition of the vratas are worth listing:

Thus there are nine ‘matrices of the doctrine’ (pravacana-mātr), consisting of three forms of self-control (guptī):

(1) curbing of activity of speech (vāg-guptī);
(2) curbing of activity of body (kāya-guptī);
(3) curbing of activity of mind (mano-guptī);

and five rules of conduct (samīti):

(1) care in walking (īryā-samīti);
(2) care in speaking (bhāṣā-samīti);
(3) care in accepting alms (eṣana-samīti);
(4) care in taking up and setting down (ādāna-nikṣepa-samīti);
(5) care in excreting (utsarga-samīti).

Of the many complex and sometimes highly artificial divisions conceived for the category of jīva, two are commonly used:

¹ RK i. 3.  
² Handiqui, pp. 246–52.  
³ Śr (A) i.iii.  
⁴ Śr (V) 1–47.
The six jīva-nikāyas (the first five of which are collectively styled sthāvara-jīvas) are:

(1) earth bodies (prthvī-kāya);
(2) water bodies (ap-kāya);
(3) fire bodies (tejāh-kāya);
(4) wind bodies (vāyu-kāya);
(5) plant bodies (vanaspati-kāya) which may be either sādhāraṇa or pratyeka;
(6) bodies with the power of movement (trasa-kāya).

The nine jīvas are:

(1) with one sense organ (ekendriya prthvī-kāya);
(2) " " " (ekendriya ap-kāya);
(3) " " " (ekendriya tejāh-kāya);
(4) " " " (ekendriya vāyu-kāya);
(5) " " " (ekendriya vanaspati-kāya);
(6) with two sense organs (dośindriya);
(7) with three sense organs (trindriya);
(8) with four sense organs (caturindriya);
(9) with five sense organs (paścindriya).

There are four passions (kaśaya):

(1) anger (krodha);
(2) pride (māna);
(3) deceit (māyā);
(4) greed (lobha);

and nine quasi-passions (akaśaya, no-kaśaya):

(1) laughter (hāsya);
(2) liking (rati);
(3) disliking (arati);
(4) sorrow (śoka);
(5) fear (bhaya);
(6) disgust (jugupsā);
(7) male sex urge (puṃ-veda);
(8) female sex urge (stri-veda);
(9) androgyne sex urge (napuṃsaka-veda).

Most of these recur again in the category of the pāpa-sthānas or occasions of sin.
On the road to liberation from karman fourteen stages or guna-sthānas are counted of which the fifth is that of the Jaina layman. This deka-virati-guna-sthāna sometimes gives occasion, in works devoted to the guna-sthānas, for an exposition of the śrāvakācāra.

For the Digambaras śrāvakācāra belongs to a division of their substitute canon or catur-veda which they term caravānityoga covering works on moral conduct and religious duties. Such treatises are therefore mainly concerned with the third ratna: samyag-cārita. This varies according to whether it applies to the monastic life (yatya-ācāra) or the lay life (śrāvakācāra). Amṛtacandra¹ characterizes the former as the complete, and the latter as the partial, abstinence from hiṃsā. The lay life represents, in effect, a compromise expressed originally in the imposition of twelve vrataś defining the householder’s samyag-cārita, and for each of these the Upāsaka-dāsāḥ cited five typical offences.

Samyaktvā has in a sense, by the Śvetāmbaras as well as by the Digambaras, been assimilated to the status of a vrata and fitted with an apparatus of five infractions or aticāras which, absent from the canon, are found enumerated at least as early as the Tattvārtha-sūtra;² and in fact a discussion of samyaktvā comes to be an essential element of any work devoted to the lay life.

The word dharma is interpreted ‘as that which puts the soul in the place of salvation’ (ātmānam mukti-sthāne dhatte) or ‘that which sustains beings in the cycle of transmigration’ (saṃsāra-sthāne prāṇino dharate).³ There are two dharmas or rules of conduct, one applicable to the monk’s and the other to the layman’s life. The latter is defined by Cāmuṇḍarāya⁴ as the successive attainment of the eleven pratimās.

The Tattvārtha-sūtra² had laid down the monk’s dharma to consist of ten elements, in the main, abstract virtues:

1. forbearance (kṣamā);
2. humility (mārdaṇa);
3. uprightness (ārjava);
4. desirelessness (śauca);
5. truthfulness (satya);
6. self-discipline (samyama);
7. self-mortification (tapas);

¹ PASU 40. ² T (P) vii. 23. ³ CS, p. 2. ⁴ RK i. 3.
⁵ T (S) ix. 7. See Schubring, Die Lehre der Jainas, pp. 192–3.
(8) renunciation (tyāga);
(9) poverty (ākiñcanyā);
(10) celibacy (brahmacarya).

The elements of this tenfold ascetic dharma are sometimes transferred, not always appropriately, to the lay life;¹ but more generally the layman’s dharma is said to consist of four elements:²

(1) almsgiving (dāna);
(2) virtue (śīla);
(3) ascetic practices (tapas);
(4) spiritual attitude (bhāva).

The word śīla is often ambiguous: here it would seem to mean the maintenance of all the vratas.³ There is a slight variation in the four elements of dharma as defined by Āśādhara:⁴

(1) dāna;
(2) śīla;
(3) upavāsa (this is equivalent to tapas, which in practice means ‘fasting’);
(4) pūjā.

¹ e.g. Padmanandi-brāhvakācāra, 59.
² e.g. AU vi. 3.
³ Śr (A) xii. 41.
⁴ SDhA vii. 39.
CATEGORIES OF ŚRĀVAKAS

Various etymologies are given for this, the commonest term used to designate a layman. The śrāvaka is one who listens (śrūtoti), or one who has recourse to faith (śradhālutam śrāti), or one whose sins flow away from him (śravanti yasya pāpāni).\(^1\) With the nāma, sthāpanā, dravya, bhāva category we find:\(^2\)

(i) nāma-śrāvaka—one who is a Jaina in name only, just as a poor slave may bear the appellation of a god;
(ii) sthāpanā-śrāvaka—the statue of a layman;
(iii) dravya-śrāvaka—one who carries out the rites obligatory for a Jaina but who is empty of spirituality;
(iv) bhāva-śrāvaka—a believing Jaina.

Amongst the Digambaras Cāmuṇḍarāya\(^3\) has taken over the Hindu concept of the four āśramas, which, following Jinasena,\(^4\) he terms brahmacārin, grhastrā, vānaprastha, and bhikṣu.

1. The brahmacārin may be:\(^5\)

(i) upanaya-brahmacārin—the young student who after the upanayana ceremony studies the āgama before entry into the household life;
(ii) avalambha-brahmacārin—one who passes a novitiate as a monk studying the āgama in the kṣullaka stage but then goes back to the household life;
(iii) adikṣā-brahmacārin—one who studies the āgama without taking orders or wearing the monk’s garb, but adheres to the household life;
(iv) gūḍha-brahmacārin—one who becomes a boy ascetic (kumāra-śramaṇa) but later abandons this higher ideal for the household life either of his own volition or owing to pressure from a ruler or from relatives or because of pariṣahas;
(v) naiṣṭhika-brahmacārin—a man who begs his food, wears a red or white loincloth and the sacred thread on his chest, and has his hair shaven save for a top-knot.

\(^1\) Śrāddha-vidhi, p. 336.  \(^2\) DhRP 32.  \(^3\) CS, p. 20.  \(^4\) MP xxxix. 152.  \(^5\) CS, pp. 20–21.
All of these are pledged to continence but all save the last (who is what in later times is called a *kṣullaka*, a layman in the eleventh *pratimā*) may later marry.

2. The *grhastha* may belong to the:¹
   (i) *jāti-kṣatriya*—i.e. brahmīns, *kṣatriyas*, vaiśyas, and *ṣūdras*;
   (ii) *tīrttha-kṣatriya*—who are of various kinds according to the way of their life.

3. The *vānaprastha*² is one who has not taken the vow of nudity but wears one piece of cloth and engages in moderate asceticism. (This would perhaps correspond to the *ailaka* layman of later times.)

4. The *bhikṣu* may be:²
   (i) *anagāra*—an ordinary monk;
   (ii) *yati*—a monk who has already begun to ascend the spiritual ladder;
   (iii) *muni*—a monk who possesses supernatural knowledge (*avadhī*, *manah-paryaya*, and *kevala-jñāna*);
   (iv) *ṛṣi*—a monk who has attained to divine powers (*ṛddhi").

According to Medhāvin (fifteenth century) the *vānaprastha*—here equivalent to a *kṣullaka*—is also styled *apavāda-liṅgin* and the *bhikṣu utṣarga-liṅgin.*³

These classifications cannot be taken to be representative of any works except those of the school of Jinasena and the definitions of terms like *muni* have no relevance in a normal Jaina context. Even the word *bhikṣu*⁴ is commonly used by the Digambaras to describe a layman in the eleventh *pratimā*; but some Śvetāmbaras employ it as a designation for an ordinary Jaina monk⁵ whilst for others again it means a Buddhist,⁶ as opposed to a Jaina, ascetic.

Some Digambaras, Āśādhara,⁷ and Medhāvin, for example,⁸ have a threefold division of the *śrāvaka* and on this their expositions of the doctrine are based:

(i) *pāksika*—a layman who has an inclination (*pakṣa*) towards *ahimsā*. He possesses *samyakta* and practises the *mūlagunas* and the *ānu-vratas* and is assiduous in performing the *pūja*;

¹ CS, p. 21.
² CS, p. 22.
³ Sr (M) ix. 280.
⁴ e.g. by Somadeva.
⁵ e.g. in the commentary of DhRP 21.
⁶ Sr (M) v. 1–8.
⁷ e.g. Haribhadra Yākinī-putra.
⁸ SDhA i. 19–20.
(ii) naiṣṭhika\(^1\)—one who pursues his path upwards through the \textit{pratimās} till he reaches the eleventh. At this culminating point (nīṣṭhā) he quits the household life and practises the tenfold \textit{dharma} of the ascetic. It would seem that if he backslides he is down-graded to the state of a \textit{pākṣiha}:\(^2\)

(iii) śūḍhaka—one who concludes (sādhayati) his human incarnation in a final purification of the self by carrying out \textit{sallekhana}.

Āśādha, who repeats Cāmuṇḍarāya’s categories of \textit{brahmācārins}\(^3\) and the list of the four āśramas, also gives a classification of the śrāvaka based on his progress through the \textit{pratimās}:\(^4\)

(i) least satisfactory (\textit{jaghanya})—first to sixth \textit{pratimās}—\textit{grhīna};
(ii) next best (\textit{madhyama})—seventh to ninth \textit{pratimās}—\textit{vārṇin};
(iii) best (\textit{uttama} or \textit{ūtkṛṣṭa})—tenth and eleventh \textit{pratimās}—\textit{bhikṣuṇa}.

This is based on a similar grouping by Somadeva, who calls the \textit{vārṇin} a \textit{brahmācārin}.

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\(^1\) Is in fact equivalent to a naiṣṭhika-brahmacārin and to what is later called a kṣullaka.
\(^2\) SDhA iii. 4.
\(^3\) SDhA vii. 19–20.
\(^4\) SDhA iii. 2–3.
CATEGORIES OF FOOD

The descriptions of the posadhopavāsa and of the forms of pratyākhyāna are not intelligible without an explanation of the classifications of what may be eaten or drunk. Prohibited foods (abhaksyas) are discussed separately elsewhere.

In the first place there are the fourfold aliments (caturvidhāhāra):

1. aśana—all that is swallowed: grains and pulses of all kinds, particularly the staple, boiled rice. Forbidden foods falling under this head include meat and the tuberous vegetables, which are condemned as ananta-kāyas. Dairy products are also sometimes covered by this designation.

2. pāna—all that is drunk: water, milk, the juice of fruits such as grapes and tamarinds, and the water in which rice or barley or other cereals have been boiled, particularly rice-gruel (kāṇjika or sauvīra). Prohibited under this head are alcohol and the liquid from meat.

3. khādima—all that is chewed or nibbled: fruits and nuts such as mangoes, dates, almonds and coconuts, dairy products, sugar and molasses, and various cakes and sweetmeats. Abhaksyas coming into this category include honey and the udumbara fruits.

4. svādima—all that is tasted or serves as a relish: pepper, cumin seeds, myrobalans, ginger, herbs such as basil, and betel. Sugar-cane, molasses, and honey are also sometimes put into this category. More surprisingly toothpicks (dantavana) are covered by this designation.

There is another classification of food—or rather of certain articles of food—into ten vikṛtis:

(1) kṣīra—milk, which may be of five kinds according to whether it comes from the cow, buffalo, goat, sheep, or camel;
(2) dadhi—curds
(3) navanīta—butter
(4) ghṛta—ghee

These may be from cow’s, buffalo’s, goat’s or sheep’s milk, but not from camel’s milk;

¹ Sr. (A) vi. 96, 97; PS 207, 211.
² YS iii. 130 (pp. 707–8); PS 217–21.
(5) *taila*—oil, which may be of four kinds: sesamum, flax (*atasi*), mustard, and saffron (*kusumbha*). Other oils are not for consumption as food but are used for preparing plaster or for sticking;

(6) *guda*—molasses;

(7) *madhya*—alcohol, which may be of two kinds: from sugar-cane juice or from the fermentation of grain;

(8) *madhu*—honey, which may be of three kinds: made by bees (*bhrāmara*), by flies (*makṣikā*), or by *kuttiya*;¹

(9) *māmsa*—meat, which again is said to be of three kinds: of birds, beasts or fishes; sometimes, however, this threefold division is explained as skin, meat, and blood.

(10) *avagāhima*—the term is difficult to translate: it is the product which results from cooking rice in a pan filled with ghee or oil; after the third cooking in the oil there is no further production of *avagāhima* and the rice cooked will be *nirvikṛtiṇa*.

Food is also distinguished by four flavours or *rasas*:²

(1) *go-rasa*—milk flavour comprising ghee, butter, and curds;

(2) *iksū-rasa*—sugar flavour including molasses and honey;

(3) *phala-rasa*—fruit flavour covering fruits such as mangoes;

(4) *dhānāyā-rasa*—cereal flavour comprising oil and rice-gruel.

The essential idea of a *vikṛti* seems to be that of a foodstuff that has changed its nature owing to a process of cooking or to bacteriological action. In the conventional interpretation of the commentators it is ‘that which tongue and mind are perverted.’²

The expression *ācāmāmla* deserves a special mention. This is a sanskritization of the Prakrit which is also rendered as *āyāmāmla* and *ācāmla*. It consists of grain or pulses cooked only in water with a sour flavouring (*āmla-rasa*).

¹ No satisfactory explanation of this word (the enumeration goes back to the *Sthānāṅga-sūtra*) seems to have been given.

² SDhA v. 35.
SAMYAKTVA AND MITHYÄTVA

Samyaktva or samyagdrṣṭi, in the translation generally used: 'right belief', is defined by Pūjyapāda and Cāmuṇḍarāya as 'faith in the path to final liberation indicated by the Jina'.\(^1\) Other Digambaras such as Samantabhadra, Somadeva, and Vasunandin describe it with greater precision as faith in the three articles of belief: \(^3\) āpta (the Jina), āgama (the scriptures), and padārtha or tattvata (the dogmas). Others again prefer to visualize it from the negative angle as the absence of twenty-five blemishes (dṛg-dōṣas) generally held to be the eight madas, the three mūḍhatās, the six anāyatanas, and the eight dōṣas. These blemishes are carried to a higher total in some works such as the Ratnasāra, which adds to the above list the seven bhayas or types of fear, the five aticāras, and the seven vices or vyasanās. For the Śvetāmbaras from the Paṇcāśakas\(^3\) onwards samyaktva means faith in the truths enunciated by the Tīrthaṅkara. Hemacandra\(^4\) calls it 'faith in the right deva, the right guru, and the right dharma'.

The subject of samyaktva is too vast and too imprecise to lend itself readily to numerical categorization and there is considerable confusion and overlapping in the lists of qualities and defects conceived to describe it. Here are some of the categories used by different ācāryas, Digambara and Śvetāmbara:

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<th>Līṅga</th>
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<th>Bhūṣaṇa</th>
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<td>amūḍha-dṛṣṭi</td>
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</table>

Of these categories, līṅga and bhūṣaṇa belong to Hemacandra, the former being known also to Āśādhara and the latter to Devagupta though not under those names: aṅga, dōsa, and guṇa seem to be

\(^1\) CS, p. 2.  \(^2\) Śr (V) 4.  \(^3\) P (Śr Dḥ) 3.  \(^4\) YŚ ii. 2.
purely Digambara concepts, the first named being common to almost all the writers in the field; whilst the aticāras ranged symmetrically alongside those of the vrataś are given in nearly all the texts Digambara and Śvetāmbara. The dośas are of course merely the negations of the anāgas. It will be convenient to treat first the category guṇa.

(i) Spiritual craving (samvega). Pūjyaśāda1 has defined this as the ever-present fear of the cycle of transmigration. Hemacandra2 characterizes it more positively as the desire for mokṣa arising from the realization that the pleasures of gods and men are, in the last resort, unsatisfying. Amitagati3 calls it unwavering attachment to devo, guru, and dharma. For Āśādhara4 it is fear of the unstable samsāra which brings sickness and sorrow and sudden calamity.

(ii) Tranquillity (śama, upaśama). This is taken to imply the stilling of the kaśāyas.5

(iii) Disgust (nirveda). This is the loathing induced in a man of right faith by contact with the world and its miseries: he will have known the world and found it evil. But, continues Hemacandra,6 others hold samvega to mean disgust with mundane existence and nirveda desire for final release. Amitagati7 understands by nirveda the distaste for sensual pleasures.

(iv) Devotion (bhakti). By Hemacandra this is placed among the five bhūṣanas of samyaktva and is best considered there. Amitagati8 understands by it ‘devotion to Jina and guru’.

(v) Compassion (anuhampā). This Hemacandra9 defines as the desire to eliminate suffering: in this compassion for those in misery no partiality may be shown, for even a tiger will manifest affection for its own offspring. In its material aspect this virtue takes the form of practical steps to remedy suffering where one has the power and in its non-material aspect it expresses itself in tenderness of heart. It is, as Āśādhara10 stresses, the root of the whole sacred doctrine.

(vi) Remorse (nindā). This is the remorse felt by a pious man when for the sake of wife or son or brother or friend he has committed some act inspired by passion or hate.11

(vii) Repentance (garhā). This is the repentance expressed in

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1 T (P) vii. 12.
2 YŚ ii. 15 (p. 181).
3 Šr (A) ii. 74.
4 SDhA i. 4.
5 Šr (A) ii. 15 (p. 180).
6 Ibid. 79.
7 SDhA i. 4.
8 YŚ ii. 15 (p. 182).
9 Šr (A) ii. 76.
the form of ālocaṇā made in the presence of a guru for faults committed under the influence of passion and hate. The interpretation of this as of the preceding guṇa depends on Amitagati as the other ācāryas do not explain these terms.

(viii) Loving kindness (vātsalya) This belongs also to the category of the aṅgas.

The above eight guṇas are listed by Cāmuṇḍarāya, Amitagati, and Vasunandin.

Hemacandra lists five liṅgas of samyaktva, four of which find a place also in the Digambara category of guṇas. The remaining element āstikya is explained as the acceptance of the Jaina doctrine as the veritable creed even in the presence of other opinions.

The aṅgas of samyaktva are noted by Pūjyaṃāda, Samantabhadra, Cāmuṇḍarāya, Somadeva, and Amṛtacandra:

(i) Freedom from fear (niḥśaṅka). This meaning is preferred by Samantabhadra, who sees in it a determination ‘rigid as the temper of steel’ to follow the path of righteousness, and by Cāmuṇḍarāya, who lists the seven types of fear (bhaya):

(i) fear of this world (īha-loka);
(ii) fear of the next world (para-loka);
(iii) fear of sickness (vyādhi);
(iv) fear of death (marāṇa);
(v) fear of being without protection (aguṇti);
(vi) fear of being without defence (atṛṣaṇa);
(vii) fear of something unexpected (akasmika).

Amṛtacandra, however, prefers to interpret niḥśaṅka as freedom from doubt about the truths proclaimed by the Jina. Somadeva offers both explanations: doubt, in his view, would mean an inability to choose between one doctrine and another, one vow and another, and one divinity and another.

(ii) Desirelessness (niḥkāṅka). For Samantabhadra this means the absence of desire for pleasure which is finite, sinful, and attended by sorrows. Cāmuṇḍarāya and Amṛtacandra interpret it either as lack of craving for the enjoyment of sensual pleasures in this or in a subsequent life, or else as absence of interest in false creeds. Somadeva elaborates the same explanations remarking that

1 Sr (A) ii. 77. 2 YŚ ii. 15. 3 RK i. 11. 4 CS, p. 2. 5 PASU 23. 6 PASU 14. 7 Handiqui, p. 259.
to exchange *samyakta*va for the joys of the world is like bartering a ruby for buttermilk.

(iii) Overcoming of repugnance (*nirvicikitsā, nirjugupsā*). Samantabhadra\(^1\) holds this to imply the love of virtue without disgust for the body which is impure by nature but sanctified by the *ratna-traya*. For Amṛtacandra\(^2\) it means the victory over a person’s natural repugnance for whatever is physically nauseating like excrement, or productive of discomfort like heat and cold, hunger and thirst. Cāmuṇḍarāya\(^3\) explains this *aṅga* as the removal of the false concept that the body is pure by comprehending the nature of its impurity; or else as the absence of the regrettable idea that such and such a doctrine of the Jaina religion is inappropriate and horrifying whilst another doctrine is in every way admirable. For Somadeva\(^4\) *nirvicikitsā* means that there must be no hesitation in the practice of *vaiyāyṛtya*.

(iv) Unswerving orthodoxy (*amūḍha-drīḍṭi*). This is the refusal to approve in thought, word, or deed the path of wrong belief,\(^5\) in other words the rejection of *mithyātva*.

(v) Good works (*prabhāvanā*). This is also a *bhūṣaṇa* and will be dealt with as such.

(vi) Edification (*upagūhana, upabṛmhana*). Samantabhadra\(^6\) defines as the removal of any reproach levelled at the Jaina by ignorant people unable to follow the vows. Cāmuṇḍarāya and Amṛtacandra\(^7\) understand by it the development of one’s religious faith by cultivating forbearance (*kṣamā*) and the other nine elements of *dharma*. At the same time faults committed by co-religionists should, as far as lies within one’s power, be concealed, ‘as a mother conceals the failings of her children’,\(^8\) But the Jaina religion will not be sullied by one unworthy adherent any more than a pool of water will be fouled by one dead frog.\(^9\)

(vii) Strengthening in the faith (*sthiti-karana*). Samantabhadra\(^10\) defines this as the reaffirmation in the faith, by intelligent men full of *vāṭsalya*, of those who are lapsing from right views and right conduct, whether their wavering is due to a faulty acquaintance with the creed or to external causes. This *aṅga* is virtually equivalent to the *sthairya-bhūṣaṇa* of Hemacandra.

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\(^1\) RK i. 13.  
\(^2\) PASU 15.  
\(^3\) CS, p. 3.  
\(^4\) Handiqui, p. 259.  
\(^5\) RK i. 14.  
\(^6\) PASU 27.  
\(^7\) Handiqui, p. 260.  
\(^8\) RK i. 15.  
\(^9\) RK i. 16.  
\(^10\) Ibid., p. 261.
(viii) Loving kindness (vātsalya). This Samantabhadra¹ defines as unfeigned and wholehearted assistance to members of one's community. Cāmūṇḍarāya² calls it 'unfeigned affection for the fourfold Jaina community, like that of a cow for its calf, as a result of attachment to the sacred doctrine'. Somadeva³ connects with this āṅga the qualities of vaiyāvyrttya, vinaya, and bhakti. Vinaya comprises veneration for all who are deserving of respect, and bhakti devotion to the Jina, the gurus, and the scriptures. As the concept denoted by vaiyāvyrttya, or sometimes by vātsalya, is so important in the Jaina community it deserves separate consideration.

Hemacandra has listed five bhūṣanas⁴ of samyaktoa:

(i) Firmness (sthairya). This means strengthening the faith of anyone who is wavering in the Jaina creed or maintaining one's own faith firmly despite the success of adherents of other religions.

(ii) Conversancy with the Jaina doctrine (jīna-lāsane kauśala). This bhūṣana is self-explanatory.

(iii) Frequentation of the tīrthas (tīrtha-seva). The term tīrtha is to be explained either in a material sense as the places of birth, consecration, enlightenment, and nirvāna of the Jinas or in a transferred sense as the fourfold Jaina community.

(iv) Devotion (bhakti). This according to Hemacandra can take two forms: vinaya and vaiyāvyrttya. The former is expressed in an eightfold upacāra like that accorded to an atithi in the ritual of dāna.

(v) Good works (prabhāvanā). This term covers anything done to spread the Jaina faith and increase the consideration in which it is held. For Somadeva⁵ this may take the form of the practice of almsgiving, celebration of festivals, setting up of images, or building of temples. The glory of the Jina's teaching, says Samantabhadra,⁶ is to be illuminated by removing the darkness of ignorance. Prabhāvanā for Amṛtacandra⁷ would be expressed in almsgiving, feats of asceticism, pūjā, and study. Hemacandra⁸ distinguishes several types of persons (prabhāvakas) who are responsible for this bhūṣana: experts in the Jaina canon, reciters of religious stories, debaters, astrologers, those who practise religious

¹ RK i. 17. ² CS, p. 3. ³ Handiqui, p. 262.
² YŚ ii. 16. ⁴ RK i. 18. ⁵ YŚ ii. 16 (p. 185).
⁶ RK i. 17. ⁷ CS, p. 3. ⁸ Handiqui, p. 261.
asceticism, those who are learned in the sciences, and those who are conversant with magic spells.

The _aticāras_ of _samyaktvā_ may virtually, if the fourth and fifth of them which are closely related are merged together, be equated with the first four _doṣas_. Both _aticāras_ and _doṣas_ represent the negation of the _aṅgas_. Pūjyapāda\(^1\) holds that it is in any event unnecessary to have eight _aticāras_ corresponding to the eight _aṅgas_ as the fourth and fifth—_para-pāṣaṇḍi-praśamsā_ and _para-pāṣaṇḍi-samśtava_—are elastic and comprehensive. Here, first, then, are the _aticāras_:

(i) Doubt (_saṅka_). Siddhasena Gaṇin and Haribhadra\(^3\) consider this to be doubt in respect of the _padārthas_ of the Jaina creed; this may be either partial when, for example, one _padārtha_ is called in question, or total when the whole structure of Jaina belief is challenged. Total doubt (_sarva-viśaya-saṅka_ ) is virtually the same as _mithyātvā_. This interpretation of _saṅka_ as ‘doubt’ is given by all writers, Śvetāmbara and Digambara.

(ii) Desire (_kāṁsa_). This again, like the preceding _aticāra_, will tarnish _samyaktvā_ but not eradicate it. It is generally held to imply a hankering for other doctrines than Jainism, for one particular one if it is partial and for all in general if it is total.\(^3\) Such a desire may be provoked by hearing that the Buddhists, for example, put no restriction on eating and drinking or bathing or easy living. It is wrong—in fact it amounts to a _mīḍāna_—to cherish such purely material desires as to be handsome, or to have many sons, or to be reborn as a king, seeing in them a recompense for adherence to the right faith.

(iii) Repulsion (_vicikitsā_). Two interpretations of this are given by the Śvetāmbaras\(^4\) from Siddhasena Gaṇin onwards: either it means hesitation or doubt about the value of the results of various human activities (not about the tenets of Jainism as in the case of the first _aticāra_); or else it means repugnance for the bodies of Jaina ascetics because these are evil-smelling owing to the accumulation of filth and sweat on their unwashed limbs. What hinders them from bathing in water that has been rendered sterile, people ask, oblivious of the fact that a monk must insist on the impurity of the body.

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\(^1\) T (P) vii. 23.
\(^2\) YŚ ii. 17 (p. 187).
\(^3\) Ibid. (pp. 187–8).
\(^4\) Ibid. (p. 189).
(iv) Admiration of adherents of other creeds (para-paśaṇḍi-praśaṇśā).

(v) Praise of adherents of other creeds (para-paśaṇḍi-saṃstava).

The distinction between the fourth and fifth aticāras seems artificial. As has been noted they both have for antonym the anīga of amūḍha-dṛṣṭi and in fact Somadeva¹ couples them together under the designation of anya-sālāghā or mūḍhatā. With that exception the Digambaras (for example, Cāmuṇḍarāya)² define praśaṇśā as 'praise expressed in the mind' and saṃstava as 'praise expressed in words'. The Śvetāmbaras³ interpret praśaṇśā as 'praise' and saṃstava as 'acquaintance'. Siddhāsenā Gaṇin,⁴ however, prefers the Digambara explanation.

For many writers these two aticāras give an occasion to describe and criticize the false beliefs of other sects—180 varieties of kriya-vādins, 84 of akrīya-vādins, 67 of ajñāniṇās, and 32 of vairāyikās are listed—particularly the Buddhists and Śaivas.⁵

As was mentioned at the beginning the aticāras and doṣas are not the only blemishes of samyaktva. The six anāyatanas or non-abodes (sc. of right belief⁶) appear to be a purely Digambara category:

(i) false divinities (ku-deva);
(ii) false ascetics (ku-liṅgīn);
(iii) false scriptures (ku-sūstras);
(iv) worship of false divinities (ku-deva-sevā);
(v) worship of false ascetics (ku-liṅgī-śevā);
(vi) worship of false scriptures (ku-sūttra-sevā).

Together these anāyatanas amount to mithyātva—the direct opposite of samyaktva—which is defined by Hemacandra⁷ as belief in false divinities, false gurus, and false scriptures.

For the Śvetāmbaras mithyātva may be of five types:⁸

(i) abhīgrahika—the attitude of those whose horizon is limited to their own scriptures which they are able to defend in discussion;
(ii) anabhīgrahika—the attitude of simple people who imagine that equal respect is to be shown to all gods, teachers, and creeds;

¹ Handiqui, p. 258. ² CS, p. 4. ³ YŚ ii. 17 (p. 189). ⁴ T (S) vii. 19 (p. 102). ⁵ Ibid. (pp. 100–2). ⁶ Handiqui, p. 257. ⁷ YŚ ii. 3. ⁸ NPP 4.
(iii) ābhinivesīka—the attitude of those who, like Jamāli, possess the faculty of discernment but deformed by some evil pre-
conception (ābhiniveśa);
(iv) sāṁśayika—a state of uncertainty or hesitation between various viewpoints;
(v) anābhogīka—the innate state of false belief typical of living organisms which have not attained to a higher stage of development.

The Digambaras prefer a division into three types:¹

(i) agrhita—an inherent, non-acquired quality found even in the lowest stages of living organisms;
(ii) grhīta—an attitude acquired, for example, by birth in a family which professes a false creed;
(iii) sāṁśayika—an attitude of indecision as in the previous list.

Or else a sevenfold category:²

(i) ekāntika—the absolute attitude as, for example, the belief that the jīva perishes;
(ii) sāṁśayika—the attitude of uncertainty about the right faith as in the previous lists;
(iii) vaiṣṇayika—the view that all gods, gurus, and scriptures are alike;
(iv) grhīta—the attitude of acquired habit like the leather-
worker's dog which gnaws hides;
(v) viparīta—the view that what is true is false and vice versa;
(vi) naisargīka—the inherent false belief of creatures devoid of consciousness which, like a blind man, cannot discern fair from foul. This is equivalent to the agrhīta of the previous list, or the anābhogīka of the first list;
(vii) mūḍha-dṛṣṭi—the false belief where the divinity, the guru, and the dharma are sullied by passion and violence.

This mūḍha-dṛṣṭi which is more properly one of the doṣas of saṃyaktva is presented in a more detailed form in the category of the three mūḍhatās or foolish ideas relating to the divinity, to the teacher and to worldly life. These seem to be listed only by the Digambaras but Hemacandra and other Śvetāmbaras find the same opportunity for criticizing the superstitions of other religions

¹ SDhA i. 5. ² Śr (A) ii. 7–13.
when they discuss the nature of the *ku-deva*, *ku-guru*, and *ku-lāstra*.

(i) *Devatā-mūḍhatā*. It is a misconception of the nature of the divinity, says Samantabhadra, to worship *devas* stained with passion and hate in order to obtain a boon. Hemacandra characterizes the *ku-devas* or *a-devas* as addicted to women (symbolizing *rāga*), weapons (symbolizing *dveṣa*), and rosaries (symbolizing *moha*), and accustomed to inflict punishments or grant boons. All these attributes are inappropriate to the Jina who is devoid of passion, hate, and delusion. The deities that take pleasure in dancing, music, and theatrical performances cannot offer their votaries any lasting good. In this connexion Hemacandra delivers a long attack on Hindu religion condemning particularly the worship of the sacred cow.

(ii) *Pāśaṇḍi-mūḍhatā*. Samantabhadra defines this as the praise of false ascetics who are engaged in worldly occupations, who have not divested themselves of possessions, and who are guilty of *himsā*. By false gurus Hemacandra understands those who lust after women, gold, lands, and houses, who do not refrain from the consumption of meat, honey, alcohol, and *ananta-kāyas*, who do not keep vows of chastity but are attached to wives and children, and who preach false doctrines.

(iii) *Loka-mūḍhatā*. As such worldly foolishness Samantabhadra instances the bathing in rivers or in the ocean, the making of heaps of stones or sand, the throwing oneself from a precipice, and the entering into fire. Equally senseless are such customs as the use of the *paścica-gavya* and the adoration of trees, stones, gems, and other material objects.

Among the twenty-five *dṛg-dosas* mentioned earlier occur the eight *madas* or forms of vainglory:

(i) pride in one’s knowledge (*jñāna*);
(ii) pride in one’s worship (*pujā*);
(iii) pride of family (*kula*);
(vi) pride of caste (*jāti*);
(v) pride in one’s strength (*bala*);

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1 RK i. 23.  2 YŚ ii. 6.  3 YŚ ii. 7.
4 RK i. 24.  5 YŚ ii. 9.  6 RK i. 12.
7 YŚ iv. 102.  8 RK i. 25.
9 Perhaps better translated following Jinasena (MP xxxix. 85) ‘paternal ancestry’ and ‘maternal ancestry’.
(vi) pride in one’s wealth (rddhī);
(vii) pride in one’s ascetic practices (tapas);
(viii) pride in one’s beauty (vapus).

Various classifications of samyaktva are given particularly by
the Digambara ācāryas, the most widespread being the threefold
division into kṣayika, aupaśamika, and kṣayaupaśamika varieties
which depend on the extent to which karmic matter has been
removed from the jīva.1

Closely associated with samyaktva is the category of the three
śalyas which the Digambara writers² generally define before
discussing the vrataś. These are the harmful stimuli or ‘stings’ which
distract the person who has attained to right belief:

(i) deceit (māyā);
(ii) hankering for worldly pleasures and fame (nidāna);
(iii) false belief (mithyātva).

And, unless he rids himself of these śalyas, he cannot properly
observe the vrataś. The Śvetāmbaras do not seem to employ the
term śalya in this sense but Abhayadeva, in his commentary on
the Upāsaka-dāśaḥ,³ quotes a verse in which the śalyas seem to be
equated with the aticāras of samyaktva.

THE MŪLA-GUṆĀS

Probably no term of Jainism is used to cover so many different
categories as the word guṇa. The mūla-guṇās for the Śvetāmbaras⁴
mean generally the five aṇu-vrataś (though sometimes a single
mūla-guṇa—ahimsā is mentioned) whilst the guṇa-vrataś and
śikṣā-vrataś together make up the uttara-guṇaś. The Digambaras,
however, apply the name mūla-guṇa⁵ to a category of interdictions
which must be respected if even the first stage on the ladder of the
pratimās is to be attained. Similar concepts are not foreign to
Śvetāmbara Jainism but they are not displayed with the same
prominence nor is the designation mūla-guṇa ever applied to them.

¹ Handéqui, p. 255.
² T (P) vii. 18.
³ UD i. 70 (p. 26): sammā-salla.
⁴ YŚ iii. 130 (p. 696).
⁵ Aśābharo opposes the mūla-guṇaś as a category to the agra-guṇaś by which
he understands the twelve vrataś (SDHā iii. 7–8). A similar term reappears in
Medhāvin, who speaks of the agra-pada (Śr (M) v. 4).
The following table will show the variations that occur among Digambara writers in determining these *mūla-guṇās*:

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In the sense given to the term by the Digambaras there is no canonical authority for the *mūla-guṇās* and for this reason it is all the more important to determine which enumeration of them is likely to have been the original one. The *Ratna-karaṇḍa*2 is the oldest text under review to mention this category. But as has been noticed elsewhere Samantabhadra is responsible for many innovations in the *śrāvakācāras*, and the same observation can be made with equal appropriateness about Jinasena. Yet it seems difficult to believe that, had Samantabhadra’s version been the original one, the *āṇu-vratas* as *mūla-guṇās* would have been replaced by the *udumbaras* in other lists, least of all by a writer like Amṛtacandra whose work is the direct antithesis of the popular *śrāvakācāras*. And if the *āṇu-vrata-paṇicaka* wears a new look in comparison with the *udumbara-paṇicaka-virati* Jinasena’s version in which *dyūta* is linked with *māṃsa* and *māṃsa* has even more unmistakably the air of having been refurbished. In this context it is perhaps not irrelevant to note that Āśādhara,3 who offers

1 Amitagati, who does not employ the actual term *mūla-guṇās*, adds a ninth element: *a-rātri-bhojana* (*Śr* A v. 1).
2 RK iii. 20.
3 SDhA ii. 2–3.
three variant enumerations of the mūla-guṇas clearly prefers that of Amṛtacandra.

If this last list is examined more closely the impression of its authenticity is confirmed. The apparently disparate elements—the five udumbara fruits and three forbidden vihrtis: meat, alcohol, and honey—from which abstention is enjoined have one aspect in common: they are all used as offerings to the spirits of the ancestors. Now of all Hindu customs that which has met with the keenest reprobation from Jainism has been the custom of śrāddha and the offering of sacrifices to the pītras. That śrāddha in an innocuous form has been accepted by Jains in modern times in no way invalidates this contention; even a work as late as Vāmadeva’s Bhāva-samgraha can declare that those who propitiate the pītras with meat consume their own gotra. The cult of the ancestors is linked, as Meyer has shown, with the worship of fertility spirits including the Great Mother, and since the bee is believed to incarnate the pītras honey is used as an offering to them. Przyluski has noted the epithet Aditi madhukāsa ‘she whose whip is of honey’ because honey is held to be, among all foodstuffs, that which gives the most vigour. For Amītagati, in the Subhāśita-ratna-saṃdoha, the common characteristic of meat, alcohol, and honey is their aphrodisiac quality. The udumbaras, perhaps because they live long and have nutritive fruits, perhaps because of their milky latex, have been identified with the source of all fertility, and possibly owing to the ceaseless rustling of their leaves have been regarded as homes of the spirits of the dead.

In Jaina number magic there is often an interplay between the groups of five and the groups of four (and its multiples); thus the five aṇu-vratas are made up to a total of twelve by the addition of the guṇa-vratas and sīkṣā-vratas. It may be that originally the Digambaras had inherited a tradition—a tradition, perhaps, in which the designations alone had survived—of twelve uttaraguṇas (which were the vratas) and five (later transformed into eight) mūla-guṇas. For a religion, at that date essentially missionary, the

1 Note, for example, YS ii. 47 for the whole argument of the Dharma-rasīyana.
2 BhS (V) 443.
3 Meyer, Trilogie altindischer Mächte und der Vegetation, Pt. iii, pp. 77 ff.
4 Przyluski, La Grande déesse, p. 30.
5 Subhāśita-ratna-saṃdoha, xxii. 13; xxii. 18; xx. 24.
6 Przyluski, op. cit., p. 80.
first step before a layman could assume the vratas would be for him unambiguously to reject the cult of the ancestors by a religious interdiction of the offerings most commonly associated with that cult.

The udumberas are the fruits of five trees of the genus Ficus:

(i) umbara, udumbara—Ficus glomerata Roxb.;
(ii) vaṣa, nyagrodha—Ficus bengalensis;
(iii) pippala, aśvatthā—Ficus religiosa Linn.;
(iv) plakṣa—Ficus insctoria Roxb.;
(v) kakombari, guphala—Ficus oppositifolia Willd.

In the older texts the udumberas are not ananta-kāyas though the sixteenth-century Digambara Rājamalla¹ says explicitly that the word udumbara is the symbolic representation (upalakṣaṇa) for the sādhāraṇa plants. The reason for not eating them is that they are full of innumerable tiny insects and of invisible living organisms, the epithet kṛmi-kulākula which is often applied to meat being used of them.² A pious man, Hemacandra³ says, should avoid them even if he is hungry and unable to obtain any other food. Sometimes the trasa-jīvas are said to be present only in the moist fruits but even the eating of the dried fruits is sinful because of the rāga involved.⁴

In the Śrāvaka-dharma-paṅcāśaka the udumberas are coupled with the atyaṅgas and the ananta-kāyas in the interdictions covered by the bhogopabhoga-vrata; if the atyaṅgas mean the ma-kāras there is here a virtual equivalence with the mūla-guṇas but there seems to be no absolute ban on eating the udumberas until the layman reaches the stage of the sacitta-tyāga-pratimā.⁵ Similarly Siddhasena,⁶ discussing the aticāras of the bhogopabhoga-vrata, cites as examples of sacitta-sambaddhāhāra the consuming of jujubes or udumbara fruits because large numbers of seeds are swallowed. By the time of Devagupta⁷ the attitude towards the udumberas has become clearer: the second guna-vrata is defined as limiting the use of clothes, unguesants, and other items of personal expenditure and as banning the three ma-kāras (māṃsa, madhu, madyā) and the five udumberas; and in Hemacandra this eightfold ban is given an

¹ Lāṭī-samhitā, ii. 79.
² This phrase, one of the commonest of all Jaina clichés, is also found in Bhartṛhari’s Nīti-tatako.
³ YŚ iii. 42–43.
⁴ PASU 73.
⁵ P (ŚrUP) 24.
⁶ T (S) vii. 30.
⁷ NPP 75.
importance almost equivalent to that of the mūla-guṇas in Digambara texts.²

The eating of meat and drinking of alcohol are also catalogued among the seven vyasanas and a confusion, deliberate or involuntary, of vyasanas and mūla-guṇas is doubtless responsible for Jinasena’s³ mention of gambling (dyūta) and for the enumeration found in a late writer, Vāmadeva,⁴ who obtains a figure of eight mūla-guṇas by reckoning together abstention from the udumbara pentad, the ma-kāra triad, rātri-bhojana, whoring, adultery, theft, and gambling with jīva-dayā (compassion for living beings).

Meat, alcohol, honey, and butter (which too is an abhakṣya though not coming under the interdictions imposed by the mūla-guṇas) are vikṛtis—the four harmful vikṛtis. The eating of meat is, above all, a sin against compassion and the guilt belongs not only to the actual slaughterer but to anybody who buys or sells, cooks or carves, or gives or eats meat as in fact the Hindu dharma-lāstras confirm. To eat meat is to acknowledge vultures, wolves, and tigers as one’s gurus. Some people, continues Hemacandra (alluding to the śrāddha),⁵ not only eat meat themselves but offer it to the devas and pīṭras.

The Digambaras tend to emphasize the sharp distinction between eating meat which contains trasa-jīvas and fruits or corn in which there are present only sthāvarajīvas.⁶ Even where a bull or buffalo has not been slaughtered but has died a natural death the consumption of its flesh involves the destruction of the minute living organisms (nigodas) that have found refuge there and these continue to come into existence in meat either raw or cooked or in process of cooking so that very great hiṃsā is caused even by touching a piece of it. The eating of meat, says Åśādhara,⁷ increases the lusts of the flesh and keeps a man wandering in the saṃsāra.

While some writers tend to stress the pernicious effects of alcohol in befuddling the mind of the drinker others are more concerned with the inevitable hiṃsā involved in the process of fermentation. Thus Somadeva⁸ and Åśādhara⁹ refer to the immense number of jīvas transformed into a drop of alcohol and the former adds that sometimes in the cycle of transmigration beings are metamorphosed into wine to bemuse the minds of men.

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² YS iii. 8–43.
³ MP xxxix. 8.
⁴ YS iii. 29–31.
⁵ PASU 65–68.
⁶ SDhA ii. 4.
⁷ Handiqui, p. 262.
⁸ BhS (V) 448.
⁹ SDhA ii. 8.
THE MULA-GUNAS

Honey is condemned by Somadeva because 'it is pressed out of the young eggs in the womb of bees and resembles the embryo in the first stage of its growth'. To provide but a single drop, says Amṛṭacandra, bees have to be killed and even if they have been driven by some artifice from the comb or if the honey has dripped down of itself hīṃsā will still occur since other living creatures find their way into it. This same honey is unclean because it is derived from the vomit or spittle of insects and even though it may possess medicinal properties it will still lead to hell. Hemacandra mentions especially the use of honey in the Śaivite deva-snāna, and the false idea that it is holy. No doubt because of the traditional method of honey-gathering which involves the destruction of the hive by smoking out the bees it has become a proverbial saying that he who eats honey takes on himself the sin of burning seven villages.

THE VRATAS

Five ānu-vratas, three guṇa-vratas, and four śīkṣā-vratas, making a total of twelve, are listed in the Upāsaka-dāsāh, together with the supplementary, and by its nature non-obligatory, sallakhanā-vrata. Except for one text of minor importance the mediaeval acāryas show no hesitations in the enumeration of the ānu-vratas, but the guṇa-vratas and śīkṣā-vratas to which the Digambaras give the collective designation of śīlas, vary considerably in their sequence, certain elements, generally the delāvākāśika-vrata which is by its nature susceptible of being confounded with the dig-vrata, being at times eliminated to allow of the inclusion of sallakhanā among the śīkṣā-vratas. The ānu-vratas are of course closely parallel to the mahā-vratas of an ascetic; and it is therefore not surprising that some writers have imitated the Daśa-vaihālika-sūtra which counts a sixth mahā-vrata—that of a-rātri-bhojana—in the ānu-vratas. In fact this sixth ānu-vrata is noted by Cāmunḍarāya (and at a later date by Sakalakirti) though no list of five aticāras seems ever to have been devised for it.

The ānu-vratas are: ahīṃsā, satya, asteya, brahma, and aparigraha. The Dharma-rasāyana is alone in substituting for the first of these the prohibition of killing living creatures for sacrifice to

1 Handiqui, p. 263.  2 PASU 70.  3 YS iii. 41.  4 Sr (A) v. 28.  5 CS, p. 7.  6 Other writers such as Vīrānanda in his treatise on the monastic life, the Ācāra-sūtra, count a-rātri-bhojana as an additional mahā-vrata.
the gods (*devatā-nimittam a-jīva-maraṇa*), the *ahiṃsā-vrata* itself being relegated to a place among the *guṇa-vratas*.

The variations in the *guṇa-vrata* and *śikṣā-vrata* can best be shown in tabular form:

<table>
<thead>
<tr>
<th><em>GUṆA-VRATA</em></th>
<th><em>Śvetāmbara</em></th>
<th><em>Tattvārtha-sūtra</em></th>
<th><em>Cāmuṇḍarāya</em></th>
<th><em>Amṛtcandra</em></th>
<th><em>Somadeva</em></th>
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<tbody>
<tr>
<td></td>
<td>dig-vrata</td>
<td>bhogopabhoga</td>
<td>anartha-dāṇḍa</td>
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<thead>
<tr>
<th><em>ŚIKṢĀ-VRATA</em></th>
<th><em>Śvetāmbara</em></th>
<th><em>Tattvārtha-sūtra</em></th>
<th><em>Cāmuṇḍarāya</em></th>
<th><em>Amṛtcandra</em></th>
<th><em>Somadeva</em></th>
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<tr>
<td></td>
<td>sāmāyika</td>
<td>deśāvakāśika</td>
<td>poṣadhopavasa</td>
<td>dāna</td>
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Certain points are made clear by a glance at these tables. It has

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1. In this and the following tables the author of the *Dharma-ratāyana* is meant.
been remarked that the *guna-vrata* are additional vows, special cases in fact of the *aṇu-vrata*, whilst the *śikṣā-vrata* refer to spiritual exercises. The Śvetāmbaras, even those among them who follow the *Tattvārtha-sūtra* in some interpretations, insist on the designations *guna-vrata* and *śikṣā-vrata* and have also, as is logical, retained the sequence which leaves these two types of vows distinct. The Digambaras who follow the *Tattvārtha-sūtra* have blurred this distinction by making the *desāvakāśika-vrata* follow the *dīg-vrata* to which it is related in content, the *bhogopabhoga-vrata* being inserted immediately before the *dāna-vrata* probably because of resemblances in the *aticāras*. Another Digambara current stemming from Samantabhadra agrees with the Śvetāmbara tradition except in the one minor detail that it transposes the *sāmāyika- and desāvakāśika-vratas*. (Kārttikeya puts the *desāvakāśika-* after the *dāna-vrata.*) Kundakunda, Devasena, and one or two others suppress the *desāvakāśika-vrata* altogether and give *sallekhanā* twelfth place on the list. Vasunandin, who follows the *Tattvārtha-sūtra* for the order of the *guna-vrata*, eliminates the *sāmāyika- and poṣadhopavāsa-vratas* altogether probably because the same subjects are treated as *pratimās* and creates in their place a *bhoga-vrata* and an *upabhoga-vrata*.

It is possible to discern in the treatment of the *vrata* and their *aticāras* a number of different traditions which it is of importance to note:

1. The orthodox Śvetāmbara tradition rigidly faithful to the *Upāsaka-daśāh*.
2. Another Śvetāmbara tradition that owes its origin to Haribhadra, who was considerably influenced by the *Tattvārtha-sūtra*. This includes Hemacandra and the seventeenth-century Yaśovijaya.
3. The Digambara tradition based on the *Tattvārtha-sūtra*.
4. Another Digambara tradition going back to Samantabhadra, who compiled completely new lists of *aticāras* for some *vrata*. He is followed by Sakalakīrti and Somasena.
5. One significant writer—Somadeva—who alone has not respected the tradition of five *aticāras* for each *vrata*.

The following table will show in detail how the *aticāras* are treated by them.

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1 The designations of the *aticāras* vary considerably from writer to writer. I have preferred to use, wherever possible, those given in the *Upāsaka-daśāh*. 

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<table>
<thead>
<tr>
<th>AHIMSA-VRATA</th>
<th>SATYA-VRATA</th>
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<tbody>
<tr>
<td>All</td>
<td>bandha</td>
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**AHIMSA-VRATA**

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<tr>
<th>Svetambaras except Hemicandra</th>
<th>sahasābhyākhyāna</th>
<th>raho'bhāyākhyāna</th>
<th>sva-dāra-mantrabheda</th>
<th>mṛṣopadeśa</th>
<th>kūṭa-lekha-karaṇa</th>
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<tbody>
<tr>
<td>Mānavijaya and Haribhadra</td>
<td>sahasābhyākhyāna</td>
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<td>mṛṣopadeśa</td>
<td>kūṭa-lekha-karaṇa</td>
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<tr>
<td>Tattvārtha-sūtra</td>
<td>nyāsāpahāra</td>
<td>raho'bhāyākhyāna</td>
<td>sva-dāra-mantrabheda</td>
<td>mṛṣopadeśa</td>
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<td>Cāmunḍarāya</td>
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<td>Āśādhara</td>
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<td>Amitagati</td>
<td>nyāsāpahāra</td>
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<td>Somadeva</td>
<td>mūgha-sākṣi-padokti</td>
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**SATYA-VRATA**

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<tr>
<th>Svetambaras except Hemicandra</th>
<th>sahasābhyākhyāna</th>
<th>raho'bhāyākhyāna</th>
<th>sva-dāra-mantrabheda</th>
<th>mṛṣopadeśa</th>
<th>kūṭa-lekha-karaṇa</th>
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<tr>
<td>Mānavijaya and Haribhadra</td>
<td>sahasābhyākhyāna</td>
<td>guhya-bhāṣaṇa</td>
<td>viśvasta-mantrabheda</td>
<td>mṛṣopadeśa</td>
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<td>Tattvārtha-sūtra</td>
<td>nyāsāpahāra</td>
<td>raho'bhāyākhyāna</td>
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<td>Cāmunḍarāya</td>
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<td>Somadeva</td>
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### ASTEYA-VRATA

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<tr>
<th>All except Somadeva</th>
<th>stenāhṛtādāna</th>
<th>stena-prayoga</th>
<th>viruddha-rājyātikrama</th>
<th>kūṭa-tula-kūṭamāna</th>
<th>tat-pratirūpaka-vyavahāra</th>
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<tbody>
<tr>
<td>Somadeva</td>
<td>stenāhṛtādāna</td>
<td>stena-karman</td>
<td>vigrahe samgraho 'rthasya</td>
<td>pautava-nyūnatā</td>
<td>pautavādhikya</td>
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### BRAHMA-VRATA

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<tr>
<th>All except Āśādhāra</th>
<th>itvarā-parigrhitā-gamana</th>
<th>a-parigrhitā-gamana</th>
<th>anāṅga-krīḍā</th>
<th>para-vivāha-karaṇa</th>
<th>kāma-bhoga-tivrābhilāsa</th>
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<td>itvarikā-gamana</td>
<td>viśatva</td>
<td>anāṅga-krīḍā</td>
<td>para-vivāha-karaṇa</td>
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### APARIGRAHA-VRATA

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<th>All except Somadeva</th>
<th>kṣetra-vastu</th>
<th>hiranya-suvarṇa</th>
<th>dhana-dhānya</th>
<th>dvipada-catuspada</th>
<th>kupyā</th>
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<tbody>
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<td>Somadeva</td>
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<td>dhana-dhānya</td>
<td>dvipada-catuspada</td>
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<td>ati-vahana</td>
<td>ati-samgraha</td>
<td>atī-vismaya</td>
<td>ati-lobhā</td>
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### DIG-VRATA

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<th>ūrdhva-dig-atikrama</th>
<th>adho-dig-atikrama</th>
<th>tiryag-dig-atikrama</th>
<th>kṣetra-vṛddhi</th>
<th>smṛty-antardhāna</th>
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### BHOGOPABHOGA-VRATA

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<th>Śvetāmbaras except Haribhadra</th>
<th>sacittāhāra</th>
<th>sacitta-pratibaddhāhāra</th>
<th>apakvaśadhi</th>
<th>duśpakvaśadhi</th>
<th>tucchavaśadhi</th>
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<td>Hemacandra</td>
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<td>Māṇavijaya and Digambaras</td>
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<tr>
<td>except</td>
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<tr>
<td>Somaśdeva</td>
<td>niṣiddhāhāra</td>
<td>jantu-sambaddhāhāra</td>
<td>duśpakvaśadhi</td>
<td></td>
<td>abhiśava</td>
</tr>
<tr>
<td>Samantabhadra</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Sakalakirti</td>
<td>viṣayānupekaśa</td>
<td>viṣayānumśtri</td>
<td>viṣayāṭitrśā</td>
<td>viṣayāṭilaulya</td>
<td>viṣayānubhava</td>
</tr>
</tbody>
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### ANARTHDA-DĀNDA-VRATA

<table>
<thead>
<tr>
<th>Śvetāmbaras except Haribhadra</th>
<th>kandarpa</th>
<th>kautkucya</th>
<th>maukharya</th>
<th>saṃnyuktābhikaraṇa</th>
<th>upabhoga-paribhogātreka</th>
</tr>
</thead>
<tbody>
<tr>
<td>Haribhadra</td>
<td></td>
<td>kautkucya</td>
<td>maukharya</td>
<td>asamākṣyābhikaraṇa</td>
<td>upabhoga-paribhogātreka</td>
</tr>
<tr>
<td>and Digambaras</td>
<td></td>
<td>kautkucya</td>
<td>maukharya</td>
<td>asamākṣyaśādikaraṇa</td>
<td>upabhoga-paribhogātreka</td>
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<td>except</td>
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<tr>
<td>Samantabhadra</td>
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<tr>
<td>Sakalakirti</td>
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<tr>
<td>Somasena</td>
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<tr>
<td>Somadeva</td>
<td>vañcanapravartana</td>
<td>ārambhapravartana</td>
<td>hīṃṣā-pravartana</td>
<td>bhārādhiṣka</td>
<td>ati-śādha</td>
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</table>

JAINA YOGA
### Sāmāyika-VRATA

<table>
<thead>
<tr>
<th>All</th>
<th>mano-duṣpraṇidhāna</th>
<th>vag-duṣpraṇidhāna</th>
<th>kāya-duṣpraṇidhāna</th>
<th>smṛty-akaraṇa</th>
<th>anavasthitakaraṇa</th>
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### Deśāvakāsika-VRATA

<table>
<thead>
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<th>All</th>
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<th>preśya-prayoga</th>
<th>ṣabdāṇupāta</th>
<th>rūpāṇupāta</th>
<th>bahya-pudgala-prakṣepa</th>
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</thead>
</table>

### Poṣadhopavāsa-VRATA

<table>
<thead>
<tr>
<th>Śvetāmbaras except Haribhadra</th>
<th>apratilekhitā-sayyā</th>
<th>apratilekhitā-sthaṇḍila</th>
<th>apramārjita-sayyā</th>
<th>apramārjita-sthaṇḍila</th>
<th>samyag ananupālana</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hemacandra</td>
<td>apratyupeksitā-pramārjita-sthāla</td>
<td>apratyupeksitā-pramārjita-sthāla</td>
<td>apratyupeksitā-pramārjita-sthāla</td>
<td>apratyupeksitā-pramārjita-sthāla</td>
<td>apratyupeksitā-pramārjita-sthāla</td>
</tr>
<tr>
<td>Mānavijaya and Digambaras except Somadeva</td>
<td>apratyupeksitā-pramārjita-sthāla</td>
<td>apratyupeksitā-pramārjita-sthāla</td>
<td>apratyupeksitā-pramārjita-sthāla</td>
<td>apratyupeksitā-pramārjita-sthāla</td>
<td>apratyupeksitā-pramārjita-sthāla</td>
</tr>
<tr>
<td>Somadeva</td>
<td>anavekṣā</td>
<td>apratilekha</td>
<td>duṣkarmāraṃbha</td>
<td>durmaṇakāra</td>
<td>āvasyaka-virati</td>
</tr>
</tbody>
</table>

### Dāna-VRATA

<table>
<thead>
<tr>
<th>All except Samantabhadra and Sakalakirti</th>
<th>sacitta-nikṣepa</th>
<th>sacitta-pidhāna</th>
<th>kālātikrama</th>
<th>para-vyapadeśa</th>
<th>matsaritā</th>
</tr>
</thead>
<tbody>
<tr>
<td>Samantabhadra</td>
<td>sacitta-nikṣepa</td>
<td>sacitta-pidhāna</td>
<td>kālātikrama</td>
<td>anādara</td>
<td>matsaritā</td>
</tr>
<tr>
<td>Sakalakirti</td>
<td>sacitta-nikṣepa</td>
<td>sacitta-pidhāna</td>
<td>kālātikrama</td>
<td>anādara</td>
<td>matsaritā</td>
</tr>
</tbody>
</table>
## SALLEKHANĀ-VRATA

| Śvetāmbaras | iha-lokāśarṣa | para-lokāśarṣa | jīvitāśarṣa | maranāśarṣa | kāma-bhogīśarṣa 
|-------------|--------------|---------------|-------------|-------------|----------------- |
| Digambaras  | sukhanubandha| mitrānurāga   | jīvitāśarṣa | maranāśarṣa | nidāna          
| except      |              |               |             |             |                 |
| Samantabhādra| bhaya        | mitra-smṛti   | jīvitāśarṣa | maranāśarṣa | nidāna          |

## SAMYAKTVA

<table>
<thead>
<tr>
<th>All</th>
<th>śaṅka</th>
<th>kāṅkṣā</th>
<th>vicikitsā</th>
<th>para-pāśāṇḍi-praśāṁśa</th>
<th>para-pāśāṇḍi-saṁśtava</th>
</tr>
</thead>
</table>
The aticāras given in the Upāsaka-dasāh are specifically described as 'typical' (peyāla), but though Abhayadeva draws attention to this in his commentary on the sūtra pointing out that the set of five infractions attached to each vrata is not a restrictive definition (avadhāraṇa) but a symbolic indication (upalaksana) of other similar offences, little heed has been in practice paid to this and the Digambaras in particular seem to regard the aticāras as furnishing the detailed draft of a moral code.

With the exception of Āśādhara, who has here borrowed from Hemacandra, the Digambaras do not appear to take into account the distinction of bhaṅga and aticāra, which has led many Śvetāmbara ācāryas into a tangle of sophistry. Whilst an aticāra according to Abhayadeva is a lapse from the vow, due, for example, to lack of understanding of it, any conscious and flagrant infraction constitutes a bhaṅga. Abhayadeva admits he is unable to understand the distinction of bhaṅga and aticāra in the Āvatsyaka-tikā but his own definition is hardly satisfactory. In practice a bhaṅga is held to be a complete negation of the vrata (for example, the outright refusal to give alms is a bhaṅga of the dāna-vrata) whilst an aticāra is an offence against the vrata in which the vow is partly kept and partly infringed or, as this might be expressed in over-simplified terms, an aticāra is half a bhaṅga. But other types of transgression, intermediate between bhaṅga and aticāra and involving more subtle differentiations, are also mentioned in the discussion of prati-kramaṇa and ālocanaḥ: such, for example, are the khaṇḍita and vīrādhana. An aticāra, it is considered, may occur when an offence is palliated by ignorance, or when it is carried out through the agency of a third party, or when an evil intention is cherished but not put into effect, or when the spirit but not the letter of an injunction is contravened. It would seem that on this theme of bhaṅga and aticāra the Śvetāmbara ācāryas are the prisoners of a traditional exegesis which constrains them to contortions of casuistry alien to the very ideas they have set forth in other places.

To the same type of intellectual hair-splitting belong the computations of the possible number of bhaṅgas of a vrata of which some examples are given under the ahimsā-vrata. It is enough to explain here that any bhaṅga may be committed in speech, in body,

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1 See Schubring, Die Lehre des Jaina, p. 188.
2 UD i. 56 (p. 21).
3 UD i. 56 (pp. 21–22).
or in mind (these are collectively referred to as the *pada-traya*), the offender may himself be guilty of the act (when it is *kṛta*), may cause it to be done (when it is *kārita*), or may approve of its being done (when it is *anumata*); together the resulting nine possibilities make up what the Digambaras call the *nava-kōṭi*. There are also three possible stages in the commission of the offence: preparation (*saṃrāmbha*), inception (*saṃārambha*), and execution (*ārambha*).

Where *āticāras* of a *vrata* are given (for some Digambaras do not note any) they are always, except in a few cases in the *Yaśastilaka*, five in number. Five is also the number of the *ānu-vratas* themselves (except where *arātri-bhojana* is recognized as a *vrata*) Abhayadeva¹ explains that they are five, and not four like the *mahā-vratas* in the times of the twenty-two earlier *tīrthāṅkaras*, because Śailaka-rāja accepted the *śrāvaka-dharma* in the guise of five *ānu-vratas* and seven other *vrata* in the presence of Sthāpatya-putra, the pupil of Neminātha. The same writer explains the term *ānu-vrata* as meaning either a vow that is 'minor' (*ānu*) in comparison with the major vows (*mahā-vratas*) or the vow of a person who is 'minor', that is of secondary importance, in comparison with an ascetic, or (in the form of *ānu-vrata*) as a vow expounded subsequently to the *mahā-vratas*.

**THE AHIMŚĀ-VRATA**

By all the Jaina ācāryas, except by the author of the rather aberrant and isolated *Dharma-rasāyana*, the *ahimśā-vrata* is recognized as the first of the *ānu-vratas* and even in that work where it is relegated to second place among the *guṇa-vratas* its position is taken by a specialized variant of non-violence—the refusal to kill animals in sacrifice to the gods.² This primacy of *ahimśā* lies at the very root of Jainism: *daya mālu dharmm’-āṅghivaha* as the *Śrāvaka-dharma-dohaka*³ says; and the instinct is sound which leads Amṛtacandra to explain every other *vrata* as but a restatement in different terms of the content of the first.

Amongst the Digambaras it is Amṛtacandra,⁴ and next to him Amitagati,⁵ who have devoted most attention to refuting arguments commonly advanced in the world in criticism of absolute

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¹ P (*SrDh*) 7.  
² *Dharma-rasāyana*, 143.  
³ Doha 40.  
⁴ PASU 79–89.  
⁵ *Sr (A) vi. 33–44.*
ahimsā. They point out that it is wrong to kill destructive creatures—and by this lions, tigers, snakes, and scorpions, and similar dangerous animals and insects are intended—in the belief that by so doing other living creatures will be saved from death or injury. Slaughter for the purpose of extirpating evil is as senseless as cutting down a tree with an axe in order to make it grow. Since destructive creatures when slain go to a fate of great misery those who inflict such misery on them will inevitably incur great guilt. It is equally contrary to the concepts of true religion to destroy creatures that are in a state of wretchedness on the assumption that they will be out of their misery when dead, for of necessity they will be reborn in another incarnation where their plight may be yet worse. Vigorously to be combatted is the teaching of those who maintain that a good disciple should cut off the head of his preceptor when through constant practice of religion he has achieved a mental state which will assure him a happy reincarnation; for it is fallacious to imagine that since the attainment of happiness is difficult the blissful if killed will remain blissful. To claim that the religious life stems from the gods and therefore to them all things are to be offered, or to assert that there is no fault in slaughtering goats or other animals to satisfy the duties of hospitality, are other untenable points of view. The contention that it is better to kill one higher animal than to destroy a very great number of lower forms of life is refuted by the explanation that the carcass will inevitably be full of minute organisms called nigodas. For this reason perhaps, too, it is forbidden to kill oneself in order to offer one’s body as food for the starving.

Amṛtacandra is concerned on these issues mainly with the refutation of other creeds, but in ordinary life the commonest problem to present itself in the application of the doctrine of ahimsā would probably be whether or not it is licit to kill a destructive animal, and in fact the question is put and answered by a number of writers including Āśādharaya and Hemacandra. Hemacandra in fact is the only mediaeval Śvetāmbara authority on brāvakācāra to treat at length of the wider issues of ahimsā, though at an earlier epoch they had been discussed in the Śrāvakaprajñāpāti.

The nature of the layman’s ahimsā-vrata depends on the distinction between sūkṣma-himsā, the taking of life in any form,

1 SDhA iv. 6–22.  2 YŚ ii. 22–49.
abstention from which is obligatory for the ascetic, and sthūla-
himsā, the destruction of the higher forms of life from dvīndriyas upwards, which is forbidden to all Jainas. The layman is also enjoined to avoid as far as possible the killing of ekendriyas and the useless destruction of sthāvara-jīvas. The objection is sometimes raised that since the monk has renounced himsā, whether kṛta, kārita, or anumata, he should not instruct the layman to maintain only sthūla-himsā since this amounts to an implicit assent to the killing of ekendriyas. To elucidate the monk’s attitude a parable is narrated.

The wives of a certain king obtained permission from their husbands to leave the women’s quarters and visit the city by night. To ensure that they could do so unmolested he gave order that all the men of the city should be outside the walls by dusk. However, the six sons of a merchant were detained by some business in their counting-house and failed to leave. They were arrested and condemned to death. Their father besought the king for pardon but was only able to obtain the release of the youngest one by a reasoned plea to the ruler. Here the sons who are executed are the jīva-nikāyas, the father is the sādhu, and his plea is his exposition of the dharma at the time that the layman takes the anu-vrata. He knows that the śrāvaka will not spare the lives of all living beings and so he attempts to save at least some of them.

Himsā may be either inherent in an occupation (ārambha-ja) or intentional (śāṅkalpa-ja), in other words, unrelated to the occupation (anārambha-ja). Offences against the vrata may be either conscious (sārthaka) or fortuitous (anārtha), and in the former case they may be committed with due care and attention (sāpeka) or carelessly nirapeka. These distinctions are sometimes known as bhedas.

Himsā does not depend on acts alone: the vrata will be broken merely by the absence of compassion shown when a man allows himself to be carried away by anger. A distinction can therefore be made between bhāva-himsā (the intention to hurt) and dravya-
himsā (the actual hurt).

The aticāras of this vrata are given in the same form by Śvet-āmbaras and Digambaras:

(i) keeping in captivity (bandha);
(ii) beating (*vadha*);
(iii) mutilating (*chavi-ccheda*);
(iv) overloading (*ati-bhārāropāna*);
(v) depriving of food and drink (*bhakta-pāṇa-vyavaccheda*).

(i) **Bandha.** This according to Haribhadra\(^1\) applies to the tying up or keeping in captivity of men or beasts. Siddhasena Gaṇīn\(^2\) stresses that this is very often utterly wanton as when ants, or other insects, are tied for amusement. It may, however, be quite legitimate when an unruly child, or slave, or servant has to be corrected or when horses, cattle, buffaloes, or elephants are kept for domestic use. The general view seems to be that such action—and this applies to the other contraventions of this *vrata*—ranks as an *aticāra* when done in anger. This is stressed by Hemacandra,\(^3\) who defines *bandha* as ‘the restraining of cattle by ropes and withies or the restraining of one’s children for the sake of correcting them’. The tying should be done with consideration (*sāpekṣa*), the rope being knotted loosely so that it can be easily slipped in case of fire. Āśādhara\(^4\) follows Hemacandra in his explanation but notes also that it is licit to bind a thief or other intruder who may have entered one’s home. Pūjyapāda and Cāmuṇḍarāya\(^5\) state simply that *bandha* means fastening with a rope to a block or post in such a way as to restrict freedom of movement from place to place. This and the following *aticāras* they appear to take as referring only to animals.

(ii) **Vadha.**\(^6\) Haribhadra\(^7\) explains this as ‘thrashing with whips’. When occasion arises, says Siddhasena Gaṇīn,\(^8\) a pious layman may administer a whipping to a person or animal in his charge with due consideration for age and avoiding any vital spot; pulling the ears or slapping is also permissible. The consensus of later opinion is perhaps best expressed by Devendra\(^9\) when he says that it is merciless flogging that constitutes the *aticāra*. The Digambaras define *vadha* as ‘the beating of living creatures with rods, whips, or withies’.

\(^1\) Āv (H), p. 820a.
\(^2\) YS iii. 90 (p. 547).
\(^3\) CS, p. 5.
\(^4\) SDHā iv. 16.
\(^5\) This *aticāra* has sometimes erroneously been rendered as ‘killing’.
\(^6\) Āv (H), p. 819b.
\(^7\) Āv (H), p. 820a.
\(^8\) T (S) vii. 20.
\(^9\) SrDK, pt. ii, p. 84.
(iii) CHAVI-CCHEDA. For Haribhadra\(^2\) this implies ‘cutting the body with swords and other sharp instruments’. The word chavi is in fact variously interpreted as ‘body’ or ‘skin’. The Tattvārtha-bhāṣya introduces\(^3\) here the idea of purposeless cutting of the bark of trees and Siddhasena Gaṇin extends this to the wounding of ap-kāyas by cutting ice or of prthvī-kāyas by disturbing the ground, offences which later are usually found under the anarth-daṇḍa-vrata. But, as he notes, this aticāra applies rather to branding and ear-piercing or to methods of punishment used to intimidate criminals such as cutting off the nose and ears, or fingers and thumbs. Such chavi-ccheda is of course merciless and devoid of consideration (nirapekṣa) but it ceases to be an aticāra when it is done with due care (sāpekṣa), for example, in lancing a boil. Hemaçandra\(^4\) mentions as an instance of beneficent chavi-ccheda opening the swollen leg of a person suffering from elephantiasis (pāda-valmiṅka). For the Digambaras\(^5\) this aticāra implies the mutilation of the ears, or nose, or other organs of the body.

(iv) ATI-BHĀRĀROPAṆA. Haribhadra\(^6\) understands by this the loading on to the back, or shoulders, or head of an animal or human being of an excessive weight of goods such as betel nuts. Siddhasena Gaṇin\(^2\) comments that a Jaina ought not to make his living by bhūtaka-karman or sakaṭa-karman which are forbidden trades, but, if unable to do otherwise, he should load his oxen or other beasts of burden with a load rather below the maximum that they can bear and unyoke them during the heat of the day, giving them food and water; whilst human beings should not be expected to carry more than they can take without undue effort. Pūjyapāda and Camuṇḍarāya\(^3\) define this aticāra as the loading on oxen or other animals, out of greed, of a burden greater than they can bear.

(v) BHAKTA-PĀNA-VYAVACCHEDA. Siddhasena Gaṇin\(^2\) says that the stinting of food or water to man or beast without cause is always to be avoided. For the moral good of undisciplined children or the physical good of fever patients it is, however, admissible when done with due care. The Digambaras understand this aticāra to mean ‘provoking the suffering of hunger or thirst in animals for any reason.’

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1 In Jaina jurisprudence chavi-ccheda is one of the seven forms of danḍa-nītī; it covers any mutilation inflicted in punishment of a crime. See Arkan-nītī, ii. 2.
2 Āv (H), p. 819b.
3 T (S) vii. 20.
4 YŚ iii. 90 (p. 547).
5 CS, p. 5.
6 Āv (H), p. 819b.
THE AHIMŚĀ-VRATA

'How can there be any aticāra of the ahimsā-vrata which is designed to express a renunciation of killing if in fact no killing has taken place?' This question is often raised by the Śvetāmbara ācāryas, only to be answered at once by the explanation that where the intention to hurt or kill arises under the influence of anger and other passions there is bhāva-himṣā. Even if there is no draavya-himṣā or physical injury the vrata will have been infringed by the putting away of compassion. In a phrase of Amṛtacandra2 himṣā exists wherever rāga and dveṣa occur even though no creature perishes. A mere thought in an angry man's mind is himṣā: once delivered to the empire of his passions he destroys himself even if he destroys no other living being. Conversely where a person of pure life, for example, a sādhu practising īryā-samiti, inadvertently extinguishes the life of a jīva he does not bind on himself further karma. Aticāras of the layman's ahimsā-vrata therefore occur when the vow is broken in spirit (antar-ūptyā) through anger but kept in the letter (bahir-ūptyā), for example, when an animal is beaten mercilessly but recovers owing to its natural strength.3

Many writers are preoccupied by the calculation of the number of ways in which the vrata can be broken. Thus for Amitagati4 a bhaṅga may be kṛta, kārita, or anumata, may be committed in speech, in body, or in mind, may refer to the stages of saṃrāmbha, samārāmbha, or ārāmbha and may belong to any one of the four kaśyayas: krodha, māna, māyā, or lobha: from this computation, which is that of the Tattvārtha-sūtra, he derives a total of 108 forms of himṣā. Devagupta5 reckons 243 bhaṅgas of the ahimsā-vrata: kṛta, kārita, or anumata, in speech, in body, or in mind, committed against the nine categories of jīvas in past, present, or future time. Hemacandra6 prefers a more complex calculation: each offence may be committed in speech, in body, in mind, in speech and body together, in speech and mind together, in mind and body together, or in speech, body, and mind together, and each may be kṛta, kārita, anumata, kṛta-kārita, kṛtānumata, kāritaanumata, or kṛta-kāritaanumata; and the variants which result may occur in past, present, or future time, giving a possible total of 147 bhaṅgas. It seems idle to follow the ācāryas into the network of these theoretical speculations, and though they are applied to many injunctions of

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1 UD i. 45 (p. 7).
2 PASU 47-48.
3 SrDK, pt. ii, p. 84.
4 Śr (A) vi. 12-13.
5 NPP 21.
6 YS ii. 18 (p. 19a).
the Jaina creed, and recur with increasing frequency in the later texts in tabulated form, no further allusion will be made to them in the present study.

The content of the *ahimsā-vrata* is much wider than the *aticāras* indicate, though many subjects which are treated under this head by early writers are later held to fall within the province of the *anartha-dānda-vrata* and the *bhogopabhoga-vrata*. The *Srāvaka-prajñāpti* records that the practice of *ahimsā* implies the straining of water through a cloth and the use of grain that is free from weevils. Siddhasena Gaņin mentions the ban on the consumption of meat, alcohol, and honey as forming part of the *ahimsā-vrata*. Somadeva, too, includes under it the obligation to avoid unstrained water, *abhakṣyas*, *ananta-kāyas*, and *rātri-bhojana*. Āśādhara, who notes that the lay estate cannot exist without activity (*ārambha*) or activity without killing, deals especially under the *ahimsā-vrata* with eating by night and meat-eating.

It is the eating of meat and the sacrifice of animals that provoke Hemacandra to an attack on the *hiṃsā-sūtra* as he calls the *Manusmṛti*. It is, he says, a hideous distortion of reality to pretend that animals have come into existence to be offered to the divinities for the prosperity of the world and that the *jīvas* inhabiting them will be reborn as divine beings. Those who perform such sacrifices will go to the lowest hell, and even a wretched atheist, a *cārvaka*, will have a better destiny than the hypocrites who preach a *dharma* of cruelty. That men abandon the *dharma* of compassion for this repellent creed is evidence of the evil of the age. If sacrificial victims really went to an abode of bliss why should not one kill one's parents in the sacrifice? How can figures like Śiva, Skandha, Viṣṇu, or Yama, who are represented with terrible weapons, be adored as divinities? Like many other Jaina writers, Hemacandra quotes the famous verse:

*savvas jīvā vi icchanti jīvium na marijjīnṃ
tamhā pāñi-vahāṃ ghoraṃ nīgjanthā vajjayanṭi naṃ*  

'Killing horrifies because all beings wish to live and not to be slain.' It would here be well to stress that *ahimsā* is not something negative; it is another aspect of *dayā*—compassion—in Hemacandra's

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1 SrPr 259.  
2 T (S) vii. 8.  
3 Handiqui, p. 264.  
4 SDhA iv. 12.  
5 YS ii. 33–49.  
words ‘the beneficent mother of all beings’, ‘the elixir for those who wander in suffering through the ocean of reincarnation’. This positive ahimsā is expressed in the form of karuṇa-dāna or abhaya-dāna, the giving of protection to all living creatures.

For Somadeva,¹ who emphasizes this positive aspect, ahimsā as in the Tatvārtha-sūtra² is compounded of maitrī—the non-infliction of suffering, pramoda—affection combined with respect for the virtuous, kārunya—charity to help the needy, and mādhyasthya—a state of equanimity without attraction or repulsion in regard to those who are devoid of virtues. Evil, he says, cannot dwell in a man crowned with the halo of compassion for this quality is more efficacious than the practice of all ceremonies.

THE SATYA-VRATA

The term satya has been given such a wide connotation here that it is scarcely possible to render it merely as ‘truth’. Its specifically Jain interpretation was already apparent to Pūjyapāda as his commentary on the Tatvārtha-sūtra³ shows. In fact the amplitude of this vrata has been concisely expressed by Vasunandin⁴ as the abstention from untruth spoken out of passion or hate, and from truth, too if it provokes the destruction of a living being.

From the earliest times certain divisions or delimitations of satya have been established in the texts. The most primitive (dating from the older Āvasyaka literature) takes the following form (based on the gifts most commonly mentioned):

(i) untruth relating to a girl (kanyālika), e.g. saying that a girl is or is not a virgin;
(ii) untruth relating to a cow (gau-ālika), e.g. saying that a cow gives much milk or little milk;
(iii) untruth relating to land (bhūmy-ālika), e.g. saying that a piece of land belongs to oneself or belongs to another person;
(iv) untruth told for the sake of making away with a pledge (nyāśa-haraṇa), e.g. falsely denying that gold or other valuables have been entrusted to one;
(v) bearing false witness (kūṭa-sākṣya).

¹ Handiqui, p. 264. ² T (P) vii. 11. ³ Ibid. 14. ⁴ Śr (V) 209.
The above classification is that of the *Pañcāśaka* but it is given without perceptible variation in all Śvetāmbara works, from the *Śrāvakacāra-prajñāpīti* onwards, that treat of the vratas. Āśādhara borrows it from Hemacandra but is not followed by any other Digambara writer except Medhāvin, who mentions only the first three categories. It should be noted that in all cases these three forms of *asatya* are interpreted as *upalakṣanas* or symbolic examples so that they cover any false statements made in reference to human beings (*kanyālika*), animals (*gavalika*), or inanimate objects (*bhūmyalika*).

Another classification which bears the stamp of the logicians divides *asatya* into the following categories:  

(i) denial of what is (*bhūta-nihava* or *sad-alapana*), e.g. 'there is no *ātman*'; 'there is no *pāpa*'; 'there is no *punya*'; or 'Devadatta is not here' (when in fact he is present);  
(ii) assertion of what is not (*asad-udbhāvana* or *abhūtoddhāvana*), e.g. 'the *ātman* is immanent' (*sarvagata*), or 'the *ātman* is of the size of a grain of millet or rice' or 'the pot is there' (when in fact it is not there);  
(iii) representation of something in a form other than its real form (*arthāntara* or *vīparīta*), e.g. describing a cow as a horse or saying, as do the Buddhists, that the *ātman* is non-eternal or, as do the Sāṅkhyaśas, that it is eternal;  
(iv) reprehensible speech (*nīndya*)—in Hemacandra's terminology *garhita*—which is again subdivided into:  

(a) speech that is tactlessly hurtful (*apriya*) as, for example, in alluding to a person's physical deformity. Nothing should be said to cause embarrassment, anxiety, or unhappiness to others;  
(b) speech that is insulting (*garhya*)—in Hemacandra *ākrośa-rūpa*—or inspired by malice or mockery, e.g. calling someone a bastard;  
(c) speech in which encouragement to harmful actions is given (*sāvadya*). This would include not only advice to steal or to kill but even an injunction such as 'plough the fields'.

1 P (SrDb) 11.  
2 SDHā iv. 39.  
3 Sr (A) vi. 49–54; PASU 91–98.  
4 YS ii. 57; textually yathā are bandhakineya ity ādi.
The foregoing classification is given not only by the Digambaras Amitagati and Amṛṭacandra but also in the Yoga-lātra where the treatment goes back directly to Siddhasena’s commentary on the Tatvārtha-sūtra and indeed to the Śvetāmbara Bhāṣya. The three types of nindya speech (styled garhitā in the Bhāṣya) are, in corresponding order, paśūnya-yukta, pārūṣya-yukta, and hiṃsā-yukta.

Since in general it would seem that in numerical presentations the tetrads are older than the pentads, the fivefold classification set out in the Nava-pada-prakaraṇa and repeated by Yaśodeva in his commentary on the Pañcarāja is probably a later development. On the authority of a Prakrit verse quoted this is given as: (i) abhūtodbhavana, (ii) bhūta-nihvana, (iii) viparīta, (iv) garhyā, (v) sāvadyā.

Āśādhara too has five categories but he has arrived at them by suppressing the sāvadyā class, doubtless from a feeling that it was unnecessary because identical with the pāpopadēla division of anarthadaṇḍa. With that exception he has faithfully followed Hemacandra’s enumeration.

Somadeva gives another fourfold division of satya and asatya:

(i) satya-satya—what is wholly true, the exact reproduction of facts;
(ii) asatya-satya—a statement part true, part false in which the falsehood predominates, e.g. weave the cloth, (where it would be more accurate to say weave the yarn);
(iii) satyāsatya—again a statement part true, part false, but with truth predominating, e.g. promising to give something within a fortnight and giving it only after a month or a year;
(iv) asatyāsatya—what is wholly false, e.g. promising to give something which it is not within one’s power to give.

Āśādhara incorporates this rather casuistic analysis into his brāvakācāra but no other writer appears to have noted it. In conformity with the usage of the world the first three are permissible but the fourth is always to be avoided.

For the five aticāras the older Śvetāmbara authorities maintain unchanged the list of the Upāsaka-dalāḥ:

(i) sudden calumniating (sahasūbhākhyāṇa);
(ii) secret calumniating (vaho’bhākhyāṇa);

1 T (S) vii. 9. 2 NPP 30. 3 P (Y) 11. 4 SDhA iv. 44. 5 Handiqui, p. 265. 6 SDhA iv. 40-43.
(iii) divulging the confidences of one’s wife (sva-dāra-maṇtra-bhedā);
(iv) spreading of false information (mṛṣopadesa);
(v) false statements expressed in writing (kūṭa-lekha-karaṇa).

However, even here, there are some divergencies in interpretation. The oldest Digambara list, that of the Tattvārtha-sūtra,\(^1\) varies sva-dāra-maṇtra-bhedā to sākāra-maṇtra-bhedā (at its origin probably no more than a textual corruption), omits sahasābhyaṅkaḥpāra, and from the primitive categories of ativaḥya borrows nyāsāpahāra, assigning to it the vacant space in the aticāra pentad. This pattern is followed by Amṛtacandra,\(^2\) Cāmuṇḍarāya, and Āśādhara and, one may add, by Amitagati\(^3\) though there is some blurring of the distinction between the second and third infracations called by him ‘revealing of secret actions’ (prakāśanā guhya-viçeṣṭītanām) and ‘divulging the confidences of others’(para-maṇtra-bhedā). Haribhadra, in the Dharma-bīndu,\(^4\) has kept the original Śvetāmbara version except for the replacement of sahasābhyaṅkaḥpāra by nyāsāpahāra. Hemacandra\(^5\) on the contrary has preferred to retain sahasābhyaṅkaḥpāra; he recognizes rahoḥbhyaṅkaḥpāra as a variant reading for this and fills its place in the list by guhya-bhāṣaṇa whilst for sva-dāra-maṇtra-bhedā he gives viśvasta-maṇtra-bhedā. In other words, for the second and third aticāras, he is in exact agreement with Amitagati. Samantabhadra\(^6\) follows the Tattvārtha-sūtra but for sākāra-maṇtra-bhedā and mṛṣopadesa he has paśūnaya and parivāda (for his commentator Prabhācandra the use of these terms does not change the meaning). For this aṣu-vrata as for others, Somadeva’s\(^7\) list of aticāras is the most aberrant: mudhā-sākṣi-padokti (false witness), maṇtra-bhedā (revealing of confidences), paśūnaya, parivāda, and kūṭa-lekhanā. It is clear therefore that for him paśūnaya cannot have the sense that Prabhācandra gives to it or it would be tautological. It would probably be more correct to give to it its everyday meaning of ‘calumniy’ and to parivāda that of ‘reproach’. Yet it must be pointed out in support of Prabhācandra’s explanation that Amitagati in the Subhāṣita-ratna-samdoha uses the term paśūnaya to describe what in his Śrāvakācāra he calls prakāśanā guhya-viçeṣṭītanām and that Siddhasena Gaṇin\(^8\) equates paśūnaya with what is apiya.

\(^1\) T (P) vii. 25.  
\(^2\) PASU 184.  
\(^3\) Šr (A) vii. 4.  
\(^4\) DhB iii. 27.  
\(^5\) YS iii. 91.  
\(^6\) RK iii. 10.  
\(^7\) Handiqui, p. 265.  
\(^8\) T (S) vii. 9 (p. 74).
The interpretation of these various aticāras even when they bear the same designation shows considerable variations:

(i) Sahasābhāyākhyāna. Haribhadra,1 quoting the Āvalyaka Cūrṇī, defines this as imputing to someone without due reflection a non-existent fault, such as saying, 'You are a thief, you are an adulterer'. There is a danger that the victim might be killed or otherwise punished for this if the calumny were overheard by an ill-intentioned person. According to a Prakrit verse2 quoted anonymously by Abhayadeva and again by Hemacandra this transgression is a bhaṅga when spoken intentionally in the knowledge that it is untrue and an aticāra in other circumstances.

(ii) Raho'bhāyākhyāna. In the traditional Śvetāmbara interpretation, that of the Āvalyaka Cūrṇī and Haribhadra,3 the example cited for this aticāra is to say: 'They are discussing an act directed against the king'; the consequences for the persons thus calumniated are obvious. But already Siddhasena Gaṇin4 had given an explanation drawn from the sva-dāra-mantra-bheda aticāra. In his view this offence is committed if, for example, an older woman is told that her husband is in love with a young girl or if a younger woman is given to understand that her husband is infatuated with a more mature rival, or if a man is informed that his wife denigrates him, saying that he is a lecherous brute (kāmargardabha). Such allegations made by way of gibes constitute aticāras, but if there is a conscious evil intent (abhinivēsa) underlying them they are bhaṅgas.

(iii) Śva-dāra-mantra-bheda. Haribhadra4 defines this as the divulging to others of what has been said by one's wife in confidence under special circumstances. His explanation is followed by successive Śvetāmbara authorities. Yaśodeva5 takes the word dāra as an upalakṣaṇa to include 'friends' and Hemacandra6 goes further, designating this aticāra as viśvasta-mantra-bheda. The gravity of this transgression, as is pointed out from the Āvalyaka Cūrṇī onwards, lies in the fact that it might bring about the death of the wife (or friend) through shame. Because of this evil potentiality there is in it an element of bhaṅga and at the same time, if it is true, an element of abhaṅga so that it can properly

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1 Āv (H), p. 821b.  
2 P (ŚrDh)12.  
3 Āv (H), p. 821b.  
4 T (S) vii. 21 (p. 105).  
5 Āv (H), p. 821b.  
6 P (Y) 11 (p. 60).  
7 YŚ iii. 91.
be classed as an aticāra. Siddhasena Sūri\(^1\) notes that in this
offence a fact which ought not to be revealed is divulged by a
person concerned and not, as in the preceding one, by a third
party.

(iv) Mṛṣopadeśa. This is explained by Siddhasena Gaṇin\(^2\) as
‘words that may cause suffering to others’ such as ‘Let the camels
and donkeys be loaded’ or ‘Let the slaves be beaten’. On the basis
of the Bhāṣya he gives also as an alternative interpretation ‘showing
someone how to get the better of someone else in a dispute’. Both
ideas are adopted by Hemacandra\(^3\) but the second is preferred by
the other Śvetāmbara texts from the Āvaśyaka Cūrṇī onwards.
From ‘instruction in methods of deceit’ this aticāra is extended to
cover the encouragement of the study of texts mainly concerned
with falsehood. Devendra,\(^4\) however, narrows it down to ‘teaching
the use of unknown mantras and herbs’. The conventional
Digambara view, exemplified by Pūjyapāda and Cāmunḍārya,\(^5\)
understands by this aticāra the giving of advice which would be
prejudicial to the attainment of mokṣa or to rebirth in the deva-loka.
Āṣādhara\(^6\) offers in addition to this the choice of the first two
explanations favoured by Hemacandra. If the commentator Pra-
bhācandra is to be trusted the parivāda of the Ratna-karaṇḍa\(^7\) is to
be understood as mṛṣopadeśa.

(v) Kūṭa-lekha-karaṇa. Haribhadra,\(^8\) and in general the
Śvetāmbara writers, understand by this the counterfeiting of
another person’s seal, or stamp, or the use of such a seal with a false
text, but Siddhasena Gaṇin\(^9\) more specifically relates it to the false
writing of symbols on birch bark. The Digambara definition is
‘alleging in writing with intent to deceive that what was not in
fact said or done by someone was said or done by him’.\(^10\) Āṣādhara\(^11\)
notes both the Śvetāmbara and Digambara versions. Abhayadeva,\(^12\)
Hemacandra, and others say that this offence, though a flagrant
breach of truth, is an aticāra and not a bhaṅga because the vrata
in its literal sense applies to the speaking, and not to the writing, of
asatya.

Nyāsāpahāra. The Tattvārtha-bhāṣya\(^13\) defines this as ‘the
taking of a pledge deposited by another person and forgotten’.

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\(^{1}\) PrSU, p. 72.  
\(^{2}\) T (S) vii. 21 (p. 104).  
\(^{3}\) YS iii. 91.  
\(^{4}\) ŚrDK, pt. ii, p. 87.  
\(^{5}\) CS, p. 5.  
\(^{6}\) SDHā iv. 45.  
\(^{7}\) Av (H), p. 8316.  
\(^{8}\) T (S) vii. 21 (p. 105).  
\(^{9}\) T (S) vii. 21 (p. 105).  
\(^{10}\) SDHā iv. 45.  
\(^{11}\) P (ŚrDh) 12.
Siddhasena Gañin expands this by the following example. Suppose someone has deposited in safe custody a sum of five hundred coins but when he comes to collect it, cannot remember whether the figure was five hundred or four hundred. If the holder of the money were to take advantage of that uncertainty to give back only four hundred coins he would be guilty of nyāsāpahāra. The same view is taken by Digambara writers.

Sākāra-maṇtra-bheda. According to the traditional Digambara interpretation¹ this is the divulging from jealousy or other motives of the secret intention of another person as divined by watching his gestures or facial expression'. The sixteenth-century commentator Prabhācandra applies this definition to the aticāra, which Samantabhadra calls paśūnya. Siddhasena, in his commentary on the Tattvārtha-sūtra,² had explained paśūnya as 'breaking up a friendship between two people by revealing what one has learned by studying gestures and expression', and guhyabhāṣaṇa as 'divulging affairs of state'. In the Bhāṣya both are associated under the head of sākāra-maṇtra-bheda: Hemacandra in turn groups them as alternative explanations of the guhyabhāṣaṇa aticāra.

In recording the aticāras of sthūlāsatya the Śvetāmbara texts sometimes note a definition of this, more precise than the general notion that it applies to the layman and not to the ascetic. Thus the Āvaśyaka Cūrmi³ defines it as 'speech by which great suffering or great hurt is caused to another person or to oneself', whilst sūkṣma-satya is 'inaccurate speech used in play or in jest'; for Haribhadra⁴ sthūlāsatya must be concerned with significant questions, sūkṣma-satya implying what is trivial.

Positive definitions of satya are sometimes given. The Śrāvaka-prajñāpti,⁵ for instance, enjoins that the aim of speech should be the intelligent pursuit of what is best for both worlds and the avoidance of what may cause hurt to others or to oneself or both to others and to oneself. Somadeva⁶ considers that in speaking one should aim at measure rather than exaggeration, esteem rather than denigration, and distinction not vulgarity of expression. Amitagati⁷ maintains that all such talk as is reprehensible among

¹ CS, p. 5.
² T (S) vii. 21 (p. 106). A Volksetymologie is given: pritiṃ śūnyatīti piśvas tadbhāvaḥ paśūpanyam. This will be more easily understood if it is put back into a Prakrit form: piśum suṇeti tī piśvayo tab-bhāvo pesummaṃ... ³ Āv Cū, p. 285.
⁴ Āv (H) 820b. ⁵ ŚrPr 264. ⁶ Handiqui, p. 266. ⁷ Śr (A) vi. 45.
mlecchas, dishonourable to those who seek the religious life, and condemned by the doctors of the church is to be avoided; even truth when it results in suffering, fear, or harmful activity (ārambha). Kārttikeya\(^1\) defines the satya-vrata as the avoidance of harmful, harsh, cruel, or secret speech and the use of balanced language that gives satisfaction to all living creatures and expresses the sacred truths.

The connexion of asatya with hīṃsā has been brought out in the discussion of the individual aticāras. Amṛtacandra\(^2\) emphasizes that even where this is not apparent all asatya contains an element of careless activity (pramatta-yoga) which is at the root of hīṃsā. However, for this very same reason a sermon on the performance of religious duties even though it seems to come under the head of unpleasing (apriya) speech is not asatya.

The consequences which may ensue from speaking asatya are dwelt on by Hemacandra.\(^3\) A liar may have his tongue and an ear cut off, may be beaten and imprisoned, treated with contumely, and deprived of his possessions. In another incarnation he may be afflicted with dullness, speech defects, and foetid breath. Wilful calumny in particular is the root of endless miseries. On the other hand, one who always speaks the truth will, so popular belief avers, never be bitten by a serpent.

In the consideration of asatya the abhyākhyāna infraction has a special importance. It also forms a separate entry in the catalogue of the eighteen pāpa-sthānas, and figures among the āsātanās.

THE ASTEYA-VRATA

The Śvetāmbara writers generally preface any discussion of stealing (steya or caurya or more generally adattādana, 'the taking of what has not been given') by fourfold classification of adatta:\(^4\)

(i) what is not granted by its owner (svāmy-adatta), e.g. gold;
(ii) what is not granted by a living creature (jivādatta), e.g. animal products not given by the slaughtered animal or even a fruit (which has not been given by the jīva inhabiting it);

\(^1\) KA 333–4.  \(^2\) PASU 99–100.  \(^3\) YŚ ii. 53–64.  \(^4\) NPP 39.
(iii) what is not granted by the Tirthanākara (Tirthanākaradatta), e.g. food specially cooked by the householder for the monks (ādha-karman) which, is illicit;
(iv) what is not given to the monks (guru-adatta), e.g. food even though devoid of impurity which is enjoyed without inviting the gurus.

Devagupta, Yaśodeva, Abhayadeva, Hemacandra, Siddhasena Sūri, and Ratnasēkhara, listing the adattas, all cite as authority a verse from the āśīṣ of the Praśna-avākapuṣṭa:

śāmi-jīvādattam Titthayūraṇaḥ tattheva ya gurūhiṃ eyaṃ adatta-sarūvaṃ parūviyam āgama-dhārehiṃ

In fact, of course, it is only the first adatta with which the asteya-vrata is concerned.

Objects which can be stolen are divided in two ways;¹ either as:

(i) animate (sacitta) such as salt, horses;
(ii) inanimate (acitta) such as gold, silver;
(iii) partly animate, partly inanimate (ubhaya);

or as:

(i) two-footed (dvi-pada);
(ii) four-footed (catus-pada);
(iii) without feet (apada).

Such categories, of which other similar specimens will be found under the aparigraha-vrata, have no practical importance in the discussion of theft. However, Siddhasena² notes these divisions and carefully explains the Bhāṣya’s definition of steyya, ‘the taking with intent to steal of objects—even of such things as grass—which are in the possession of others or not given by others’, in such a way as to include ‘what is reprehended by the scriptures’, in effect the tirthanākaradatta noted above.

The aticāras of this vow are given alike by Śvetāmbaras and Digambaras:

(i) receiving stolen goods (stenāhṛtādāna);
(ii) suborning of thieves (taskara-prayoga);
(iii) transgressing the limits of a hostile state (viruddha-rājyātikrama).

¹ ŚPr 265; Āv (H), p. 822b.
² T (S) vii. 10 (p. 76).
(iv) using false weights and measures (kūṭa-tūla-kūṭa-māna); 
(v) substitution of inferior commodities (tatt-pratirūpaka-vyavahāra).

It is only Somadeva’s1 list which shows certain divergencies: stena-karman may perhaps be interpreted as equivalent to stena-prayoga, and vigrahe sangraho rthasya (accumulation of wealth in war-time) has the merit of being less ambiguous than viruddha-rajyātikrama. The last item, tatt-pratirūpaka-vyavahāra, has been completely omitted but it is possible that the fourth is intended to be split up into two: ‘over-weighing’ and ‘under-weighing’, according to whether buying or selling is involved. The Digambaras in general prefer the wording hinādhika-mānomicāna to describe this aticāra.

(i) Stenaḥrtādana. Siddhasena,2 following the Tatvārtha-bhāṣya, explains this as ‘obtaining goods which are the proceeds of a robbery for nothing or at a low price’. For Haribhadra3 it is ‘acquiring cheaply through greed stolen commodities such as saffron from a foreign country’. This explanation is repeated by Devagupta, Abhayadeva, and Yaśodeva. Hemacandra prefers to follow Siddhasena Gaṇin. In the literal terms of the vrata this offence is not a bhanga; on the other hand since the thievish intent is present it is a bhanga, so that by definition it can be classed as an aticāra.4 Siddhasena Sūri takes an identical view. Amongst the Digambaras Pūjyapāda5 and Cāmūḍarāya consider this offence to mean ‘obtaining something stolen from a thief without having employed or prompted him’, but Āśadhara prefers to adopt Hemacandra’s definition.

(ii) Stena-prayoga. Siddhasena Gaṇīn6 explains this as ‘providing thieves with money to ply their trade’ and notes that it is wrong to sell implements of burglary. For Haribhadra7 it means approving or encouraging thieves by saying: ‘You steal this.’ Abhayadeva and Yaśodeva are of the same opinion. Hemacandra and Siddhasena Sūri leave the choice open between Siddhasena Gaṇin and Haribhadra. Hemacandra, quoting Abhayadeva, pictures the offender as addressing the thieves in these terms: ‘Why do you stand idle? If you have no food I will give you to eat. If you find no buyer for your wares I will take them.’ Such action is a

1 Handiqui, p. 265. 2 T (S) vii. 22 (p. 107). 3 Āv (H), p. 823a.
4 YŚ iii. 92. 5 T (P) vii. 27. 6 T (S) vii. 22 (p. 107).
7 Āv (H), p. 823a.
bhāṅga of the vow not to cause theft to be carried out but at the same time not a bhāṅga because the instigator does not himself commit theft.¹ In the Digambara view as exemplified by Pūjyapāda² and Cāmuṇḍarāya this aticāra amounts to the direct or indirect instigation of theft or the expression of approval for it. Once again Āśādharā³ prefers to follow Hemacandra even to the extent of giving the elaborate details which would seem to belong to a stenakāstra.

(iii) Viruddha-rājyātikrama. Siddhasena,⁴ amplifying the explanation of the Tattvārtha-bhāṣya, renders this as "the acquisition of property in a country which is engaged in hostilities with one's own country since even grass or wood acquired under such circumstances must be regarded as stolen'. For Haribhadra⁵ the offence lies merely in the crossing of such a forbidden frontier since the ruler's command is thereby disobeyed. That this would be for the purpose of contraband is implied in Abhayadeva's⁶ reference to thievish intent (caurya-buddhi). Hemacandra⁷ and Siddhasena Sūri are more explicit: they regard the transgression of the forbidden frontier as a form of svāmy-adatta which would be of the nature of a bhāṅga, and at the same time not a bhāṅga because the purpose is to carry out a commercial transaction. Yaśodeva⁸ even extends the aticāra to cover all trade in one's own country if forbidden by the ruler. The Digambaras Pūjyapāda and Cāmuṇḍarāya⁹ have a noticeably different interpretation: 'the obtaining of merchandise by any means other than licit'. Samantabhadra's¹⁰ vilopa is given the same definition by Prabhācandra, who then equates it with viruddha-rājyātikrama for, as he explains, goods of great value can be acquired with a small outlay under such circumstances.

(iv) Kūṭa-tula-kūṭa-māna. Siddhasena,¹¹ expanding the interpretation of the Tattvārtha-bhāṣya, explains this as the use of methods which are fraudulent inasmuch as any deviation from the norm is calculated in one's own favour when buying or selling, or fixing rates of interest. Thus a tenfold or elevenfold rate of interest, which is sometimes practised out of greed, is inequitable (anyāyya) and illicit. For Haribhadra¹² the aticāra consists in giving short
measure when selling, and taking an excess when buying. Abhaya-
deva, Yaśodeva, and Hemacandra accept the same view. Devendra,¹
like Siddhasena Ganin, condemns under this head the levying of
exorbitant rates of interest. The Digambara definition is extremely
precise: ‘fraudulent trading in which more is taken for oneself and
less given to others when weighing and measuring’.²

(v) Tatt-Pratīrūpaka-vyavahāra. Siddhasena,³ following
the Tattvārtha-bhāsyā, understands this as the counterfeiting of
gold, silver, brass, copper, oil, ghee, milk, or curds with materials
that resemble them in colour, weight, and other properties, as well as
the use of fraudulent devices in trading. As an example of these, it
is mentioned that when cattle are stolen the shape of their horns
can be changed at will if these are fomented with stewed kalingi
fruits; otherwise they would be too easily recognizable to be kept
or sold. According to Haribhadra⁴ this aticāra is no more than the
adulteration of commodities such as mixing palaṇji with rice, or
fat with ghee. Other Śvetāmbara authorities take the same view.
Siddhasena Sūri⁵ (who gives to this aticāra the name of sadhya-yuti)
and Hemacandra⁶ mention amongst other substances mixed with,
or substituted for, more valuable ones: khādira resin for asafoetida,
and urine for oil. Hemacandra considers that this aticāra may refer
to methods of vyāji-karana such as deforming the horns of cattle.
For the Digambaras⁷ it implies ‘fraudulent trading in factitious
gold and similar commodities, or more specifically in a later text
the Praśottara-irāvakācāra⁸ ‘coining false money’; but as on
other points here again Āśādhara’s views belong with the Śvetām-
baras. Like the preceding aticāra this offence can be held to be
a bhaṅga because people are deprived of their property by false
pretences but at the same time not a bhaṅga because what is in-
volved is in fact just a commercial transaction.⁹

The transgressions of the asteya-vrata discussed above apply,
it is clear, more particularly to members of the trading class. But
Hemacandra,⁹ and with him Āśādhara,¹⁰ raise the point that they
may also be committed by the king’s ministers and other officials.
Thus a vassal ruler (sāmanta) who assists an enemy of the king
to whom he owes allegiance is guilty of viruddha-rājyātikrama.

¹ SrDK, pt. ii, p. 91.
² CS, p. 6.
³ T (S) vii. 22 (p. 108).
⁴ Āv (H), p. 83a.
⁵ PSU 273.
⁶ YŚ iii. 92.
⁷ CS, p. 6.
⁸ Praśottara-irāvakācāra, xiv. 27.
⁹ YŚ iii. 92.
¹⁰ SDhA iv. 50.
Officials of the royal treasury are also liable to commit the fourth and fifth *aticāras* in the course of their duties.

Several writers (Abhayadeva, Yaśodeva, Hemacandra) quote a verse from the *Praśna-vyākaraṇa-ṭīkā*:

\[\text{coro corāvagō manti bheya-nnu kāṇaga-khayī}\\ \text{anna-do thāṇa-do ceva coro satta-viho mao}^1\]

According to this popular dictum the category of thief includes the robber, the receiver, the king’s minister, the retail trader, the purveyor of food, and the purveyor of office. Another classification of thieves which would appear to have been taken from a *stena-śāstra* is too lengthy to be recorded here.

A distinction of *sthāla-steya* and *sukṣma-steya* is made in the early Śvetāmbara texts. For Haribhadra,\(^2\) following the *Avaśyaka Cūṇī*, the latter implies appropriating trivial objects like rubble from the roadside without asking permission.

For the Digambaras the classical definition of theft is contained in the verse of the *Ratna-karaṇḍa*:\(^3\)

\[\text{nihitam vā paśītam vā su-vismrtam vā paravam avitrītam}\\ \text{na harati yan na ca datte tad-akṛśa-cauryād uparamanam}\]

‘not taking the property of others whether pledged or dropped or forgotten unless it has been given’. Cāmunḍarāya,\(^4\) taking over this definition, adds ‘or if abandoned owing to fear of princes or from some other cause’. Vasunandin\(^5\) and the Śvetāmbara Hemacandra\(^6\) have almost identical verses. Somadeva\(^7\) insists that nothing that belongs to others may be appropriated ‘whether in a house or on the highway or on water or in the woods or in the hills’; and his words are echoed by Amitagati;\(^8\) not even a blade of grass is to be taken if it belongs to someone else.

The connexion of theft with *himsā* is brought out by Amitagati:\(^9\) ‘whoever takes the possessions of a man takes away his life since they represent his external vital force giving him consolation.’ Through the suffering he causes to others the thief is to be classed with the oil-presser, the hunter, the butcher, the cat, and the tiger. From another angle it is contended that *himsā* is a necessary concomitant of theft since it occurs through *pramatta-yoga*.\(^{10}\)

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1. P (V) 14 (p. 67).  
3. RK iii. 11.  
4. CS, p. 6.  
5. Sr (V) 211.  
6. YS ii. 66.  
8. Sr (A) vi. 60.  
9. Ibid. 61–63.  
10. PASU 104.
There are reminiscences of the aticāras in some Digambara works which do not enumerate them: the Dvādaśānavyāpphaśā,1 for example, describes the asteya-vrata in these terms: not buying a valuable article at a low price, being contented with a small profit, not appropriating something that has been forgotten, and not taking the property of others through anger or greed.

Āśādhara2 extends the scope of the asteya-vrata in various ways. Thus when any doubt arises as to whether or not an object belongs to oneself to take it would be to break the vow. Nothing that has not been given is to be appropriated with the exception of property from the succession of a dead relative and of such things as the water of a river or the grass of a meadow which are common property. For example, if a buried hoard is found it must be left alone since, as treasure trove, it is without an owner but belongs to the ruler of the state. A late text, the fifteenth-century Praśnottara-śrāvakācāra,3 contains a provision that if a man is unable to leave alone money or other valuables which have been dropped on the ground he should devote them to the performance of pūjā in the Jaina temple.

It should be remembered that theft is also one of the seven vyasanas and is treated in many Digambara works under that head.

THE BRAHMA-VRATA

Various preliminary classifications, all summarized in the Nava-pada-prakaraṇa, are current. Thus mention is made of twenty-four, ten, and eight divisions of kāma all ascribed by Devagupta4 to the Dharmārtha-kāmādhyayana of the Daśavaiḍali Śūtra; Brahma (abstinence from sexual intercourse) is of eighteen kinds, nine relating to celestial females (vaikriya) and nine to terrestrial females (audārika). Maithuna (copulation) is twofold, relating to the vaikriya and audārika classes and the latter is again divided up into animal and human categories. Under this last head are distinguished: sva-dāra (one’s own wife or concubine), para-dāra (any woman under the authority of another man), and veśyā (a prostitute who is considered to have no owner).

1 KA 335. 2 SDhA iv. 46–49. 3 Praśnottara-śrāvakācāra, xiv. 6. 4 NPP 48–50.
Further the standpoint from which the whole subject is treated is only understandable on the basis of three sexes (an assumption common to ancient Hinduism and Buddhism) expressed in Jainism in the theory of the three sex urges (veda)—puṇ, stri, napumsaka.\(^1\)
The triad of male, female, and androgyne seems to conserve memories of an earlier stage of society in which the hermaphrodite was accorded a role of special importance.\(^2\) Mirrored in the grammatical categories of the language it offered a neat response to the desire for schematization.

The brahma-vrata differs from all the other vows in its double formulation: positive in the sense of 'contentment with one's own wife' (sva-dāra-santoṣa) and negative as 'avoidance of the wives of others' (a-para-dāra-gamana). In the former case the translation 'wife' rather than 'wives' or 'women' has been chosen deliberately for reasons that will be apparent later, though in fact the issue of monogamy or polygamy continues to be debated in the texts, despite a social context in which polygamy is the natural prerogative of the well-to-do. Some authorities hold that of the five aticāras listed below only the last three can be said to transgress this vow in its negative formulation.

The traditional designations of these aticāras are:

(i) intercourse with a woman temporarily taken to wife (itvāra-parighitā-gamana);
(ii) intercourse with an unmarried woman (a-parighitā-gamana);
(iii) love-play (anaṅga-krīḍā);
(iv) match-making (para-viveśa-karaṇa);
(v) excessive predilection for the pleasures of the senses (kāma-bhoga-tivṛābhilāṣa).

For the third and fourth aticāras the designations may be said to be invariable and the interpretation substantially the same. Under varying labels two quite separate views on the meaning of the fifth are apparent. Most of the earlier Śvetāmbaras—and it would

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\(^1\) The translation 'androgyne' rather than 'neuter' seems to respond best to the usage of the Jaina texts.

\(^2\) Cf. Jean Przyłęski, *La Grande Déesse* (Paris, 1950), p. 182: *Entre la Grande Mère et le dieu suprême, père de tous les êtres, on trouve une divinité intermédiaire androgyne. Or le prêtre est semblable au dieu. On ne doit donc pas être surpris de rencontrer à côté de la Vénus hermaphrodite... des prêtres bisexués ou supposés tels... Les devins étaient considérés comme des androgynes. Il est possible qu'en théorie tout devin dut être androgyne...*
seem from the wording of the *Upāsaka-dalāḥ* itself that their interpretation is nearer to the intention of the canon—hold that it refers to the pleasures that can be obtained from the eye and ear and the senses of taste, smell, and touch. This is the view offered by Abhayadeva,¹ Devagupta, and Yasodeva; and it is favoured as an alternative by Municandra. Haribhadra² had used it in combination with the second interpretation (favoured by the later Śvetāmbaras and all Digambaras) that the *aticāra* merely refers to excessive venery. It is in the treatment of the first and second *aticāras* that most uncertainty, sometimes provoked by textual variants, prevails. Samantabhadra³ and Āśādharā are noteworthy as the exponents of an aberrant tradition that fuses these two transgressions into one and inserts in the missing space of the table a totally novel item: *vitatva* (obscene language).

Naturally the first and second *aticāras* cannot apply to women. To rob a co-wife of a night with the husband that should properly be hers, to make advances to her husband when he has taken a vow of *brahmacarya*, or—though this would more properly be considered a *bhaṅga*—to take a lover are named as offences that may be substituted for them. The distinction of *sva-dāra-santoṣa* and *para-dāra-virati* is of course only valid for men.⁴ Except for Āśādharā⁵ no Digambara writer makes reference to *aticāra* committed by women.

Siddhasena Gaṇin,⁶ in a definition that imposes a harsh precision on ideas in which animistic concepts are fused, classifies *maithuna* as animate (*sa-cetana*) and inanimate (*acetana*):

**Sa-cetana:** (i) of a man, with a female (celestial, human, or animal);
   (ii) of a man, with another man or with an androgyne. This includes masturbation as well as homosexuality;
   (iii) masturbation by a woman or use of a plant root as an artificial phallus.

**Acetana:** (i) of a man, with the statue of a woman (celestial, human, or animal) fashioned in plaster, wood, stone, or leather, or in the form of a painting;

¹ P (A) 16. ² Āv (H), p. 825b. ³ RK iii. 14. ⁴ YŚ iii. 94 (p. 558). ⁵ SDhA iv. 58. ⁶ T (S) vii. 11 (p. 78).
(ii) with other inanimate objects such as the current of a stream or clay;
(iii) of a woman, with an inanimate phallus of wood or with other artificial devices.

The introduction of the concepts sa-cetana and acetana into the content of this apu-vrata seems to be an innovation as it does not appear in the main stream of the Śvetāmbara commentaries, but it recurs among the Digambaras, and Amitagati, for example, refers to females, human, animal, and inanimate.²

(i) Itvara-parigṛhitā-gamana. The first element of the compound raises numerous difficulties. Siddhasena Gaṇin² offers two explanations: either itvarā (itvari, itvariḥa) signifies a harlot or else the word is used elliptically for itvara-kālaṁ, implying a woman taken for a short time. In any event he regards the aticāra as prohibiting intercourse with a prostitute if she is being kept by one man since for a limited period she has ceased to be common property. Haribhadra,³ too, favours the interpretation ‘a kept woman’, and Abhayadeva, Yaśodeva, Hemacandra, and Siddhasena Śūri take the same view. This transgression has the character of an aticāra, being both a bhanīga because the kept woman, in the mind of her lover, has become his property and been assimilated to the status of a temporary wife, and yet not a bhanīga since she will in fact revert to being a prostitute when her temporary contract expires.⁴ Āśādhara,⁵ who calls this offence itvarikā-gamana, follows closely the explanations of Hemacandra but extends the meaning of itvarikā to include any woman who has become ‘ownerless’ through the loss of her husband and who leads a disorderly life. The parallel offence in Samantabhadra’s⁶ list seems from Prabhaṃḍara’s comment to refer to intercourse with any unchaste woman. For Cāmuṇḍarāya,⁷ and presumably for the other Digambara authorities who distinguish this aticāra from the next, it refers simply to the frequentation of prostitutes.

(ii) A-parigṛhitā-gamana. For Siddhasena Gaṇin⁸ this designation covers intercourse with any ‘ownerless’ woman whether she be a whore, or a married woman whose husband is absent, or any other woman outside the control of her family. The same acceptance is given to the term by Haribhadra, Abhayadeva,

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¹ Śr (A) xii. 77.
² T (S) vii. 23 (p. 108).
³ Āv (H), p. 825a.
⁴ YS iii. 94 (p. 555).
⁵ SDhA iv. 58.
⁶ RK iii. 14.
⁷ CS, p. 6.
⁸ T (S) vii. 23 (p. 108).
Yasodeva, Hemacandra, and Siddhasena Sūri. It is an aticāra of sva-dāra-santoṣa. A Digambara interpretation is available only from Cāmuṇḍārāya,¹ who holds that this offence is committed with an ‘ownerless’ woman who is a wanton. Devendra² understands by a-parigṛhitā ‘a widow’.

(iii) Anāṅga-krīḍā. Siddhasena Gaṇin’s³ explanation of this seems to overlap with the following aticāra. He understands by it a combination of methods to heighten sexual passion: the use of artificial phalli made of wood, leather, clay, and other constituents, caressing the sexual organs, pulling the hair, biting and marking with the nails. Such practices he says, result in disease for the persons who give way to them. Haribhadra’s⁴ definition is virtually the same: caressing a woman after coitus in order to re-inflame desire, and with Abhayadeva⁵ he offers in addition an alternative interpretation: toying (krīḍā) with parts of the body—the breasts, loins, armpits or face—other than the sexual organs (literally an-āṅga ‘not the organ’); Hemacandra and Siddhasena Sūri leave the choice open between this second version and that of Siddhasena Gaṇin. This offence may be regarded as an aticāra not a bhaṅga because it refers to caresses and love-play, and not to the complete sexual act.⁶ The Digambara authorities, including in this case Āśādhara,⁷ understand this aticāra to include various sexual deviations, particularly fellatio and cunnilinguism.

(iv) Kāma-bhoga-tīvrābhilaśa. The conventional Śvetāmbara description of this offence visualizes a man who abandons all other thoughts and occupations in order to concentrate his every energy on the satisfaction of his sexual desires, and when his virility fails him has recourse to aphrodisiacs in the hope of attaining the potency of a stallion or bull elephant.⁸ Such is the explanation furnished in almost identical language by Siddhasena Gaṇin, Hemacandra, Siddhasena Sūri, and Āśādhara. But as has already been noted this concept does not seem to be the most original. Haribhadra⁹ explains that kāma means the senses of sight and hearing and bhōga those of taste, smell, and touch; the aticāra would therefore amount to ‘an excessive propensity for the pleasures afforded by the five senses’; but these lead on to the inflaming of passion ‘by using the nails or teeth or lotus leaves and

by taking aphrodisiacs or by caressing the woman’s pudenda’. This is also the view of Abhayadeva\(^2\) and Yasodeva, who point out that the vow of \textit{sva-dāra-santoṣa} implies that copulation should never be prolonged once desire is appeased. The vow is sullied if a man seeks to prolong his gratification by the use of aphrodisiacs or of the methods taught in the \textit{kāma-sāstrās}.\(^2\) Apart from Āśādhara the Digambaras, who prefer the designation \textit{kāma-tīrṇābhīhinivela} (or in Samantabhadra’s case \textit{vipula-tyṛṣā}), regard the \textit{āticāra} as ‘an excessive manifestation of sexual passion.’\(^3\) Devendra\(^4\) understands by this ‘lip-biting and other love-play’ or else the 84 poses of Vātsyāyana.

\(v\) \textit{Para-vivāha-karaṇa}. Siddhasena Gaṅin,\(^5\) noting that the abstention from this implied in the taking of the \textit{vrata} may seem strange since a householder must of necessity marry off his children, finds an analogy in the duality of the vow itself. A layman promises by \textit{sva-dāra-santoṣa} to abstain from the enjoyment of all women save his own wife; similarly he is to abstain from arranging the marriages of other people’s offspring but not of his own. The use of the word \textit{para} implies, says Haribhadra,\(^6\) that he is actuated by a relationship of affection or by desire for the bride-price (\textit{kanyā-phala}). Abhayadeva\(^7\) further comments that the question of bride-price does not arise for a person of right faith whilst an unbeliever will not have taken the vows. However, he must ensure that his own daughters are married off since otherwise they would be led into evil courses. Abhayadeva also notes the view held by some authorities that this \textit{āticāra} implies an obligation to monogamy since it excludes a second marriage (\textit{para-vivāha}) of oneself: in fact the very phrase \textit{sva-dāra-santoṣa} would indicate that to take a second wife implies dissatisfaction with the first.\(^8\) Hemacandra\(^9\) and Siddhasena Sūri, summarizing all the preceding considerations, emphasize that in the case of one’s children to marry them represents the lesser of two evils. There is an element of fault in it, but to neglect to do so would be worse still. In general, \textit{para-vivāha-karaṇa} is a \textit{bhaṅga} if one has in mind that its result is copulation, but not a \textit{bhaṅga} if one thinks of it only as a ceremony. Devendra\(^10\) interprets \textit{para} as \textit{parakīya} ‘those belonging to others’ and so by

\(^{1}\) P (A) 15. \(^{2}\) P (Y) v. 16. \(^{3}\) CS, p. 7.

\(^{4}\) ŚrāDK, pt. ii, p. 95. \(^{5}\) T (S) vii. 23 (p. 108). \(^{6}\) Av (H), p. 825b.

\(^{7}\) P (A) 16. \(^{8}\) Ibid. (p. 26). \(^{9}\) YS iii. 94 (p. 556).

\(^{10}\) ŚrāDK, pt. ii, p. 95.
definition excludes from the aticāra the marrying of one’s own children. In this he is in accord with the Digambara tradition as explicitly stated by Pūjyapāda,¹ and implied by Cāmuneḍarāya. Āśādharā² follows the detail of Hemacandra’s explanations. The Āvaśyaka Cûrṇī³ has evidently preserved a very ancient tradition when it relates this aticāra to beasts as well as to men. Thus to say ‘let the bull be released in the go-dhana’ would be to transgress the vrata in the same way as if one said ‘let the nubile girl be wedded’. Later writers treat such advice as a contravention of the anartha-daṇḍa-vrata.

Siddhasena Gaṇin⁴ notes a variant reading for the Tatvartha-sūtra which would lay down the first two aticāras to be itvarikā-gamana and parighitā-parighitā-gamana. The former would then apply to intercourse with a low or contemptible woman (kutsita-sāmkırpa-yoṣit) explained as ‘one who is mentally or physically defective or who has entered the religious life’; it is reprehensible because it might incur punishment from the ruler and disparagement from the public. The second aticāra would then be ‘intercourse with a prostitute or with a married woman separated from her husband’.

There is some uncertainty as to which aticāras belong to sva-dāra-santoṣa and which to para-dāra-virati, though by general agreement the last three are common to both. As to the first two offences, three different opinions⁵ prevail:

1. That both are aticāras of sva-dāra-santoṣa but not of para-dāra-virati: this is often referred to as ‘Haribhadra Sūri’s opinion’.⁶
2. That the first is an aticāra only of para-dāra-virati and the second only of sva-dāra-santoṣa.
3. That both are aticāras of para-dāra-virati but not of sva-dāra-santoṣa. The authority for this is a Prakrit verse quoted in the Śrāvaka-dharma-paṇcāśaka:

\[
\text{para-dāra-vojjina paṇca honti tinni u sa-dāra-santuṭṭhe} \\
\text{itthīe tinni paṇca va bhaṅga-vigoppehiṁ aiyārā}
\]

This view, like the first, is at least as old as the Āvaśyaka Cûrṇī.⁷

As has been noted elsewhere, all sexual intercourse is to be condemned. At best, in the words of Yaśodeva, a layman may be permitted, if he cannot resist the sex urge but being fearful of sin (pāpa-bhīru) does not wish to be unchaste, to have recourse to a limited use of his own wife. Āśādhara concedes that if he fails to be convinced that meditation and not copulation is the remedy for the disease of lust he may seek such satisfaction. The fever of concupiscence is no more quenched by satisfaction, says Hemacandra, than fire is extinguished by oblations of ghee. The concession may in the general view of the ācāryas go further than the use of one’s wife and include recourse to prostitutes, but an anya-stri (a married woman, or an unmarried girl in the care of her parents) must always be left alone.

Enjoyment of women betakes of the nature of affliction because like fever it brings on thirst, and delirium, and exhaustion of the body. The passionate pleasure of the encounter can give no real satisfaction. Two reasons are alleged as a basis for the condemnation of all carnal contact; that in a moral sense the calm of the soul is disturbed by the increase of the passions of love and hate; and that in a physical sense the sexual act is always accompanied by hīṃśā. The second is the expression of a concept which goes back to the canonical texts and on which the Digambaras particularly expatiate, adding it in support of the contention that a woman cannot attain mokṣa in this life. It is held that there are always present in the navel, armpits, and pudenda of a woman myriads of minute living creatures of which large numbers perish during every act of coitus. Thus Amrītacandra likens the act to the introduction of a heated iron bar into a tube containing grains of sesamum and adds that it has similar destructive results. Anaṅga-krīḍā multiplies the risk of hīṃśā. The Śvetāmbaras who recognize the possibility of stri-muktī do not often touch on this subject, which, however, finds a place in Hemacandra’s exposition of the brahma-vrata. Concerned as often in other places to seek support for the

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1 P (Y) 15.
2 SDhA iv. 51.
3 YŚ ii. 81.
4 SDhA iv. 53-54.
5 Ibid. 55.
6 It is curious to note that Jainism concurs with Christianity in condemning for a very different motivation, all sexual intercourse. Cf. De Sánchez, De matrimonii sacro sacramento. ‘Non desunt ex doctoribus catholiciis qui docant actum conjugalem non posse absque culpa saltem veniali exerceri.’
7 See Schubring, Das Mahānīśa-Sūtta, p. 70.
8 PASU 108.
9 YŚ ii. 79.
Jaina concept in outside sources, he quotes Vātsyāyana’s Kāmasūtra for the statement that ‘tiny worms generated in the blood are to be found in a woman’s sexual organs where they produce an itching’.¹ For this apparent attempt at rationalization there would seem to be no justification in the earlier texts.

A distinction is sometimes made between sthūla-maithuna and sūkṣma-maithuna. According to a definition that comes from a late authority² the former is enjoyment of women, human or celestial, in mind, word, or action whilst the latter implies a slight exciting of the sense-organs under the stimulus of desire.

From the oldest stratum of Jainism comes the injunction to avoid, as the Śrāvaka-prajñāpti³ puts it, ‘the delusive sight of the bodies of women’. Devagupta and his commentator Yaśodeva⁴ mention a special yatanā or striving for those who seek to perfect the brahma-vrata:

\[
\text{cannah}-\text{aṅga-dāṃsaṃe phāsane ya go-mutta-gaḥaṅa-ku-ssumine}
\]
\[
jayānā savvattha kare indiya-av😜yaṃe ca tahā
\]

In other words a man should never stare at, or touch, the sexual organs of a woman or vice versa. Against the background of a pantheistic concept of the universe this interdiction is naturally extended to the animal creation. It is therefore forbidden to stimulate a cow to urinate by rubbing its vagina; the urine should be collected when it is discharged naturally. Again, when a seminal emission occurs during sleep the mind should be concentrated in meditation on the sacred doctrine after recitation of the pañca-namakāra.

Amongst the Digambara writers who do not detail the aticāras of the brahma-vrata Kārttikeya⁵ defines it as ‘regarding the wife of another as one’s own sister or daughter and realizing that the bodies of women are full of impurity and that beauty and charm can only delude the mind’. For Vasunandin⁶ it implies the complete renunciation of anāṅga-kṛiḍā and the abstinence from sexual relations during the parvāṇ days. The arrows of Kāmadeva are, he says, fatal to a righteous life.

As will have become evident, the aticāras of this vrata cover most aspects of sexual deviations. Adultery (para-dāra) and fornication

¹ YS ii. 80. ² Ratnakāśikara on Śrāddha-pratikramana-sūtra, 15. ³ SrPr 274. ⁴ P (Y) 17 (p. 72). ⁵ Sr (V) 211. ⁶ KA 337-8.
(veṣyā) also figure among the seven vyasanas and are treated at length under that head in the popular literature. But the offence which incurs the keenest reprobation does not figure in any category. From the earliest days of Jainism there is evident an almost obsessional horror of incest. Thus Haribhadra,⁷ repeating the words of the Āvaśyaka Cūrṇi, says that if the brahma-vrata were not enforced there would be a grave danger of a man having carnal connexion with his mother or sister or daughter through unrestrained lust. A series of cautionary tales to drive home this point are recounted by almost every writer on śrāvakācāra and any reference to marriage makes exogamy mandatory.

THE APARIGRAHA-VRATA

This vow of non-attachment which alone of the anu-vrataś has no correspondent among the mahā-vrataś of monks refers both to internal (abhyantara) and external (bahya) parigraha. There are fourteen varieties of the former which are listed by Amṛtacandra,² Somadeva, and Āśādhara among the Digambaras and by Siddhasena Gaṇin³ among the Śvetāmbaras. They are in fact largely irrelevant to the consideration of the vrata, but for the sake of completeness will be noted here (they of course comprise the kṣāyas and no-kṣāyas):

(1) false belief (mithyātva);
(2) anger (kerodha);
(3) pride (māna);
(4) deceit (māyā);
(5) greed (lobha);
(6) sense of the absurd (hāsyā);
(7) pleasure (rati);
(8) displeasure, dejection (arati);
(9) fear (bhaya);
(10) sorrow (śoka);
(11) disgust (jugupsā);
(12) male sex urge (puṃ-veda);
(13) female sex urge (stri-veda);
(14) androgyne sex urge (napuṃsaka-veda).

It is with the ten or (in the more current enumeration) nine

¹ Āv (H), p. 823b. ⁷ PASU 116. ³ T (S) vii. 24.
external objects of *parigraha* that the vow is concerned. These are:

**Śvetāmbara**

1. land (*kṣetra*);
2. houses (*vāstu*);
3. silver (*hiraṇya*);
4. gold (*swarna*);
5. diverse commodities (*dhana*);
6. grain (*dhānya*);
7. servants and birds (*dvipada*);
8. livestock (*catuspada*);
9. furniture (*kupya*).

**Digambara**

1. land (*kṣetra*);
2. houses (*vāstu*);
3. gold coins (*hiraṇya*);
4. gold (*swarna*);
5. livestock (*dhana*);
6. grain (*dhānya*);
7. maidservants (*dāśi*);
8. menservants (*dāsa*);
9. cloth (*kupya*);
10. beds (*śayyāśana*).

Detailed classifications of all these types of possessions drawn from the canonical literature are found in almost all the Śvetāmbara authorities and although they seem to have no direct relation with the interpretation of the *vrata* they will be enumerated here. The oldest distinction is that of *sacitta* (animate) and *acitta* (inanimate) objects.

1. Land; this is of three types:
   (a) *setu-ksetra*—land irrigated artificially by norias (*araghaṭṭa*) or other means;
   (b) *ketu-ksetra*—dry farming land depending on rain;
   (c) *miśra*—irrigated land which also receives rain.

2. Houses; again of three types:
   (a) excavated (*khāta*);
   (b) raised (*ucchrīta*);
   (c) a combination of both (*khātocchrita*).

3. The unanimous testimony of the Śvetāmbara texts interprets *hiraṇya* as 'silver, minted or unminted' and, in fact, the later works from Devendra's *Śrāddha-dīna-kṛtya* onwards replace *hiraṇya* by

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1 *NPP* 58.
2 *CS*, p. 7.
3 The translation 'servants' is based on the author's own explanation *bhūtya-stri-puruṣa-varga* but *dāśa* and *dāśi* are certainly in many instances better translated by 'slaves'. See Premī, op. cit., pp. 546–53.
4 *e.g.* *P (A)* 17, 18.
5 *e.g.* *ŚrPr* 275.
6 *SrDK* p. 98.
less ambiguous terms. For the Digambara ācāryas it seems always to have meant 'coins whether of gold or silver'.

4. There is no hesitation in the interpretation of the word as 'gold', for the Digambaras 'unminted,' for the Śvetāmbaras 'minted or unminted'.

5. The Śvetāmbaras, giving a very broad sense to dhana, class it into four categories:

(a) What can be counted (gaṇīma): such as nutmegs (jāti-phala), betel nuts (pūga-phala);
(b) What can be contained (dharīma): such as saffron (kuṅkuma), molasses (gūḍa);
(c) What can be measured (meye): such as salt, ghee, oil;
(d) What can be divided up (pāricchedya): such as gems and cloth.

6. There is no unanimity on the number of varieties of dhānaya; the earlier Śvetāmbaras name seven or eight sorts, Hemacandra and Siddhasena Sūrī fix the figure at seventeen, whilst Devendra (and with him later writers such as Ratnaśekhara and Yaśovijaya) prefers a list of twenty-four drawn from the Daśavaikālikaniṇiyuktī. Here is Hemacandra’s list:

(a) rice (vrīhi); (j) Italian millet, Panicum itallicum (priyāngu);
(b) barley (yava); (k) the grain Paspalum scrobiculatum (kodrava);
(c) lentils (masūra); (l) hemp (sana);
(d) wheat (gōḍhūma); (m) a kind of pulse (kālāya);
(e) the pulse Phaseolus Mungo (mudga);
(f) the pulse Phaseolus radiatus (māśa);
(g) sesamum (tila);
(h) the grain Panicum miliaceum (apanna);
(i) chickpeas (caṇaka);
(j) the grain Panicum miliacum (apanna);
(k) the pulse Cajanus indicus (ādhakā).

7 and 8. Dvipada is generally taken to include all the members of the household (wives, slaves, servants) and also domesticated birds such as parrots or peacocks. The oldest texts, for example, the

1 P (A) 18 (p. 28).
2 YŚ iii. 95.
Āvalīyaka Cūrṇi mention alongside dvipada and catuspada a category of apada objects including carts and trees. Carts figure at a much later date in the dvipada class of the Śrāddha-dīna-kṛtya, inappropriately in the context as they cannot be said to propagate themselves.

9. Kupya is used by the Śvetāmbaras to mean household chattels (grhopaskāra) made of iron, copper, brass, tin, lead, earthenware, bamboo, or wood, such as pots and pans, buckets, beds, chairs. It also includes carts and ploughs. The Digambaras seem to understand the expression to mean what might be called luxury goods: sandal (candana), silk (kṣaumā), cotton cloth (karpāsa), silk dresses (kausāya).

Ratnaśekhara, who is later than the period we are discussing, recalls a classification of the householder’s property from the Dalavaikālika-nīryukti where six categories are distinguished:

(1) dhānya—of which there are twenty-four kinds;
(2) ratna—a comprehensive list again of twenty-four kinds: gold, silver, brass, tin, iron, lead, minted coins, semi-precious stones, diamonds, precious stones, pearls, coral, conches, aloe wood, sandalwood, cotton cloth, woollen cloth, timber, hides, ivory, yaks’ tails, perfumes, and resin (dravyauṣadha);
(3) sthāvara—the three kinds of immovable property are: land (presumably arable land), houses, and orchard land (tarugana explained as ‘groves of coconut and similar trees’);
(4) dvipada—there are two kinds of bipeds: human beings and two-wheeled carts;
(5) catuspada—ten varieties of livestock are listed as quadrupeds: oxen, buffaloes, camels, goats, sheep, thoroughbred horses (aśva, i.e. jātya), ordinary horses (ghoṭaka, i.e. ajātya), mules, asses, and elephants;
(6) kupya—implements and utensils of various kinds, no figure being given.

In the traditional Śvetāmbara view the aticāras of this vrata are:

(i) exceeding the limits set for land and houses by incorporation (yojanena kṣetra-vāstu-pramāṇātikrama);
(ii) exceeding the limits set for gold and silver by donation
(pradānena hiraṇya-suvarṇa pramāṇātikrama);

(iii) exceeding the limits set for grain and other foodstuffs by
packaging together (bandhanena dhana-dhānya-pramāṇātikrama);

(iv) exceeding the limits set for bipeds and quadrupeds by
natural reproduction (kāraṇena doṣipada-catupāda-pramāṇātikrama);

(v) exceeding the limits set for household chattels by combina-
tion (bhāvena hupya-pramāṇātikrama).

All these aticāras consist in using various expedients to circum-
vent the interdictions which devolve from a man’s self-imposed
restrictions on the extent of his property. Any overt breach of this
vrata which is a form of pratyākhyāna would constitute a bhaṅga.

For those Śvetāmbara writers who are influenced by the Tatt-
vārtha-sūtra—Siddhasena Gaṇin and Haribhadra—and in general
for the Digambara authorities, the aticāras imply no more than wil-
fully exceeding the limits set for the nine categories of possessions
ranged under the five heads above. Samantabhadra, though aware
of these categories, has established a totally novel series of aticāras:

(i) ati-vāhana—out of greed of gain driving oxen or other
beasts of burden for a greater distance than they can com-
fortably go;

(ii) ati-saṅgraha—hoarding of grain or other commodities in
the hope of making a very high profit, so as to obtain a big
return on capital;

(iii) ati-vismaya—extreme disappointment at having sold some-
thing at a price involving a loss;

(iv) ati-lobha—excessive greed expressed in wishing for a
higher price when a good price has been obtained;

(v) ati-bhūra-vahana—overloading of beasts of burden through
greed of gain.

More than any other similar provisions of the moral code these
aticāras are designed exclusively for the trading community; and
the fact that the last of them is little more than a repetition of the
fifth aticāra of the ahiṃsā-vrata emphasizes their secondary charac-
ter. In fact Samantabhadra’s innovation in this field was imitated
by none of his successors except Sakalakīrti.

1 T (S) vii. 24.  
2 RK iii. 16.
Returning to the original enumeration of the aticāras we find the following elucidations in the commentators:

(i) Yojanena kṣetra-vāstu-pramāṇātikrama. The assumption is that a man has taken a vow of pratyākhyaṇa that he will not possess more than a given number of houses or fields. Suppose then, for example, that he acquires an additional field; and to avoid breaking the letter of his undertaking incorporates this with a field already in his ownership by removing a boundary fence. Though he will still have the same number of fields he will have committed an aticāra but not a bhaṅga of his vow.

(ii) Pradānena hiranva-suvarna-pramāṇātikrama. In this case if a man, perhaps as a gift from a satisfied prince, acquires gold or silver in excess of the limits which he has imposed on himself, for a period of say four months, he may give it to a third party—to his wife, for example—on the understanding that he will get it back when the time limit of his pratyākhyaṇa has passed. Here again he will not have broken the letter of his vow but will, all the same, have committed an aticāra.

(iii) Bandhanena dhana-dhanya-pramāṇātikrama. Suppose that someone has imposed on himself pratyākhyaṇa in respect of the acquisition of grain and other commodities for a period of four months, but is about to receive additional stocks. If he then goes along and has these tied up in bundles with ropes and leaves them where they are until he has sold the stocks already on his premises he will in a similar way have been guilty of an aticāra.

(iv) Kāraṇena dvipada-catuṣpadra-pramāṇātikrama. Here it is assumed that a man has vowed not to increase his livestock, say, for a year. If they were allowed to breed freely in the meantime he would break the vrata completely; accordingly he arranges that a cow, for example, will be in calf when the period of his pratyākhyaṇa expires but will not actually have calved. Though there is thus a potential increase in numbers he will be only guilty of an aticāra.

(v) Bhāvena kupya-pramāṇātikrama. If a man has undertaken to limit the number of his household utensils and later acquires additional ones he will be guilty of an aticāra if, to keep the numbers the same, he has some of them welded together, two

\[\text{\textsuperscript{1}}\ e.g. P (A) 18; NPP 63; YŚ iii. 96.\]
by two. On the subject of kupya an opinion is also recorded by the seventeenth-century writer Yaśovijaya\(^1\) that here the fictitious pretext invoked is donation to a third party.

Certain writers devote themselves to an assessment of the nature of parigraha. The Digambaras explain it as mūrchā, the ‘hallucination’ of material possessions; and mūrchā in the definition of Amṛtacandra\(^2\) is the development of acquisitive egotism (mamātva) arising from the operation of delusion (moha). In all forms of parigraha, internal and external, hiṃsā is implicit. By a graduated progression the internal parigraha can be eliminated; whilst the external form, if it cannot be completely extirpated, can at least be rendered as exiguous as possible. For Amitagati\(^3\) every ārambha in the world stimulates parigraha, and conversely if this is curtailed harmful activity is reduced. Siddhasena Gaṇin\(^4\) expatiates on the evil results to which mūrchā can lead. In lust for gain son will murder father, and brother brother. It is for this reason that men bear false witness and rob on the highways.

**THE DIG-VRATA**

As has already been noted, the original Śvetāmbara grouping of the guṇa-vratas covers a certain number of long-term restraints whilst the sikṣa-vratas represent recurring exercises in self-discipline, but it is only the dig-vrata that is accorded an exact pendant among the latter: the deśavakātiika-vrata, which in the Digambara lists is made to follow directly after it. Except in their temporal and spatial limits these two vows are identical.

The nomenclature of the aticāras of the dig-vrata is, to all intents and purposes, the same for Śvetāmbaras and Digambaras:

(i) going beyond the limits in an upward direction (ūrdhva-dik-pramāṇātikrama);  
(ii) going beyond the limits in a downward direction (adho-dik-pramāṇātikrama);  
(iii) going beyond the limits in a horizontal direction (tiryag-dik-pramāṇātikrama);  
(iv) expanding the limits of the area of movement (kṣetra-vṛddhi);  
(v) forgetfulness (smṛty-antardhāna).

\(^1\) Dharma-saṃgraha, 48.  
\(^2\) PASU iii-28.  
\(^3\) Sr (A) vi. 75.  
\(^4\) T (S) vii. 12.
The fundamental idea of the \textit{vrata} is to reduce quantitatively a man’s sinful actions by circumscribing the area in which they can be committed. To express this, one simile, incorporated already in the \textit{Āvatāyaka Cūrṇī}, is repeated from author to author among the Śvetāmbaras and is used by some Digambaras, notably Samantabhadra and Āśādhara:

\begin{quote}
tattāya-gola-happo paṃatta-jīvo 'nvāriya-ppasaro savvattha hiṃ na hujjā pāvan tak-kāraṇāmugao
\end{quote}

Like a heated iron sphere the layman will inevitably, as a result of \textit{pramāda}, bring about the destruction of living creatures everywhere, whether he is walking, or eating, or sleeping, or working. The more his movements are restricted the fewer \textit{trasa-jīvas} and \textit{sthāvara-jīvas} will perish.

Although the primary effect of this \textit{vrata} is to curtail travel (Devagupta\textsuperscript{2} expressly stipulates that certain roads are to be avoided in order not to destroy frogs) it has also a special association with the preceding \textit{ānu-vrata}. Thus the \textit{Dvādaśānupreksā}\textsuperscript{3} emphasizes that the complete restraint thereby imposed makes it possible to extirpate \textit{lobha} which is at the root of \textit{parigraha}. Hemacandra\textsuperscript{4} says that the \textit{dig-vrata}, by putting the acquisition of gold and silver and other wealth often out of a man’s reach, will free him from the empire of greed, here chosen for an example, as the most tenacious of the \textit{pāpa-sthānas}.

Let us turn back to the individual \textit{aticāras}:

(i) \textbf{Ūrdhva-dīk-pramāṇātikrama}. As it is forbidden to ascend a mountain or to climb to the summit of a tree, a ban on all upward movement outside very narrow limits—perhaps within one’s own house—would seem to be intended. Haribhadra\textsuperscript{5} and Devagupta preserve a very primitive tradition found in the \textit{Āvatāyaka Cūrṇī}: if a piece of jewellery is carried off by a monkey or a bird it is not permissible to transgress the limits one has imposed for oneself by climbing up to seek it, but if it is dropped one may retrieve it.

(ii) \textbf{Adho-dīk-pramāṇātikrama}. Again the limits appear to be set very narrowly. It is forbidden to descend into a well or the underground store of a village (\textit{grāma-bhūmi-grha}) if outside the limits fixed, even if something has been dropped there.

\begin{footnotes}
\item[2] NPP 70.
\item[3] KA 341.
\item[4] YŚ iii. 3.
\item[5] Āv (H), p. 827b.
\end{footnotes}
(iii) **Tiryag-dik-pramāṇātikrama.** This for the Śvetāmbaras applies to normal travelling in all directions, north, south, east, and west; and the boundaries are set fairly wide. (In the explanation of the fifth aticāra a figure of a 100 yojanas is given by way of example.) Digambara writers\(^1\) refer to the demarcation of limits by the position of well-known seas, rivers, forests, mountains, and states, and to measurement by yojanas. At the same time they seem to attempt to maintain a parallelism with the two preceding offences by citing as an instance of this aticāra the act of entering a cave in a mountainside which is outside the limits set. In all three cases the transgression is an aticāra if committed inadvertently, a bhaṅga if done deliberately.

(iv) **Kṣetra-vṛddhili.** This is universally explained as an attempt to evade one's obligation by extending the limits in which freedom of movement is allowed.

(v) **Smṛty-antardhāna.** Suppose that a man has set a limit of 100 yojanas for his movements in the eastern direction, but through inattention and carelessness has forgotten the figure he had decided on. Uncertain whether it was 100 or 50, he hesitates. If he then goes outside the radius of 100 yojanas he will have committed a bhaṅga but owing to the state of mind induced by his uncertainty he will still be guilty of an aticāra if he exceeds 50 yojanas.\(^2\)

The aticāras deal with the spatial but not the temporal limits of the vrata, which by contrast with those of the delāvakāśika-vrata—a few hours or at most a day—are considerable: not less than four months (naturally, as later texts show, the four months of the rainy season are intended) or a year or for one's life long.\(^3\) In the Ratna-karaṇḍa\(^4\) the dig-vrata is defined as the determination, by circumscribing one's range of movement, to desist from minor sin (aśu-pāpa) until death; and the lifelong character of this form of pratyākhyāna seems implicit in certain other descriptions. Āśādhara,\(^5\) borrowing a phrase widely current to explain the significance of the sāmāyika-vrata, says that in the dig-vrata a layman becomes like an ascetic (jāyate yatīvad grhī).

In view of the close relationship between the dig-vrata and the delāvakāśika-vrata it is perhaps surprising that the aticāras of one have not been transposed to the other. Yet the only instance of this

\(^{1}\) RK iii. 23.  
\(^{2}\) P (A) 20.  
\(^{3}\) Āv (H), p. 827a.  
\(^{4}\) RK iii. 22.  
\(^{5}\) SDhA v. 3.
seems to be found in the Śrāvaka-dharma-pañcāśaka1 ‘vajjai uddhāikkamam ānayaṇa-ppesaṇabhaya-visuddham’ where ānayaṇa and preṣaṇa are introduced from the desvakāśika-vrata. Abhayadeva’s commentary on these words—that they imply the fetching or sending for something—is absorbed into Hemacandra’s2 exhaustive description.

THE BHOGOPABHOGA-PARIMĀṆA-
VRATA

For this the older Śvetāmbara writers prefer a designation inherited from the Upāsaka-dasāḥ: upabhoga-paribhoga-parimāṇā-vrata. Its terms are thus defined:3

upabhoga—things used once or used internally such as food, flower garlands, betel, cooling pastes, unguents, incense, or such acts as bathing;
paribhoga—things that can be used repeatedly or used externally such as houses, furniture, women, clothes, jewellery, vehicles.

If a modern term may be allowed to intrude here some items of the second category might roughly be classed as consumer durables. The words upabhoga and paribhoga are used with these meanings by all the Śvetāmbara authorities except Hemacandra, and also in the Tatvārthā-sūtra and the Carītra-sūtra. With Hemacandra and the Digambaras the concepts remain the same, but the label upabhoga is attached to things used repeatedly whilst things used once are styled bhoga. Exceptionally Somadeva and Vasunandin do not adopt the expression upabhoga at all but retain paribhoga for things used repeatedly and employ bhoga for things used once.

Two basic divisions of this vrata are recognized by the Śvetāmbaras:4 it may refer to food eaten or to occupations pursued. The second aspect, expressed in a ban on the pursuit of fifteen cruel trades, is unknown to the Digambaras except Āśādhara,5 who for this theme is heavily indebted to Hemacandra. Other topics included at least by the Śvetāmbaras under the bhogopabhoga-vrata are the ananta-kāyas, the abhaksyas, and rātri-bhojana.

1 P (SrDh), 20.  2 YŚ iii. 97.
3 P (Y) 21.  4 e.g. SrPr 285.  5 SDhA v. 21-23.
As listed by the Śvetāmbaras the aticāras are:

(i) consuming sentient things (sacittāhāra);
(ii) consuming what is connected with sentient things (sacittapratibaddhāhāra);
(iii) consuming uncooked vegetable products (apakvauṣadhi-bhakṣaṇa);
(iv) consuming partly cooked vegetable products (duṣpakuṣadhi-bhakṣaṇa);
(v) consuming 'empty' vegetable products (tucchaūṣadhi-bhakṣaṇa).

For the third and fifth of these transgressions the Digambaras—and with them Haribhadra¹ (in the Dharma-bindu) and Hema-candra—substitute:

(iii) consuming what is mixed with sentient things (sacittasammiśrāhāra);
(v) consuming what has been conserved by fermentation (abhiśava).

All these offences of course relate very narrowly to what is eaten. Amongst the Digambaras Somadevas² has made some modifications in the list: thus the first aticāra refers to food that is prohibited (niṣiddha) and the fifth to food the preparation of which has not been personally supervised (avikṣita).

Samantabhadrā³ has preferred to establish a completely different list in which the aticāras are given a much wider interpretation:

(i) lack of contempt for the poison of sensual pleasure (viṣaya-viṣato 'nupekṣa');
(ii) remembrance of it (anumṛtī);
(iii) excessive desire for it in the present (atilaulya);
(iv) excessive desire for it in the future (atīṛṣā);
(v) excessive enjoyment of it (atyanubhava).

Sakalakirti alone follows Samantabhadra in this classification of the aticāras.

The conventional list of them shows certain divergencies of treatment:

(i) SACITTĀHĀRA. The Śvetāmbaras⁴ define this as the eating

¹ DhB iii. 32. ² Handique, p. 283. ³ RK iii. 44. ⁴ YS iii. 98.
of sentient things, that is, those containing *prthvi-kāyas, ap-kāyas, or vanaspati-jīvas* such as tubers (*kanda*) and roots (*mūla*) or fruits. Siddhasena Gaśin’s commentary on the *Tattvārtha-sūtra* adds to this concept a mention of *ananta-kāyas*. Cāmunḍarāya understands by *sacitta* simply a vegetable organism (*harita-kāya*).

(ii) *SACITTA-PRATIBADDHĀHĀRA*. Haribhadra explains this as the eating of, for example, ripe fruits which are attached to a tree. Abhayadeva offers another interpretation. A person may put a fruit such as a date in his mouth with the intention of eating the flesh which is *acitta* but not the stone which is *sacitta*. Even if he eats only the flesh he will have committed an *aticāra* (not a *bhaṅga*) through this fact of putting it in his mouth. These two explanations are given by succeeding Svetāmbara authorities and by Āśādhāra. Siddhasena Gaśin chooses a slightly different illustration: he instances the eating of jujubes (*bodara*) or *udumbara* fruits which are full of seeds or pips. The Digambara view—that of Pūjyapāda and Cāmunḍarāya, for example—is that this *aticāra* implies the consumption of anything that has been in contact with or near to sentient things.

(iii) *ĀPAKVAUSADHĪ-BHAḴṢĀNA*. Haribhadra abstains from comment on this as unnecessary but records a variant reading (*pāṭhāntara*): *sacitta-sammiṣṭāhāra*. Discussing the *Śrāvaka-dharma-paṅcāśaka*, Abhayadeva notes that this and the two following *aticāras* refer to grain and pulses whilst the two preceding ones were concerned with fruit and roots. It may be asked why *āpakvausadhī-bhaḵṣāna* is an *aticāra* for if the substance involved is *acitta* no fault can be found with it and if *sacitta* it will already have been covered by the preceding *aticāras*. This offence has specifically the character of an *aticāra* in relation to the *vrata* if it is done in the belief that even if flour is not cooked the fact that it has been ground will have destroyed its *sacitta* element. The same view is expressed by Yasodeva and Siddhasena Sūri.

(iv) *DUŚPAKVAUSADHĪ-BHAḴṢĀNA*. For Haribhadra and for Siddhasena Gaśin this means ‘half-cooked grains or pulses’ in which each individual grain, which may not have been cooked, will be sentient. Hemacandra explains that it is because of the presence

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1 T (S) vii. 2 CS, p. 13. 3 Āv (H), p. 838b. 4 P (A) 22. 5 SDhA v. 20. 6 T (S) vii. 30. 7 T (P) vii. 35. 8 P (A) 22. 9 YŚ iii. 98.
at the same time of the acitta cooked grains and the sacitta uncooked grains that the offence is an aticāra. On the Digambara side Cāmunḍarāśya¹ considers duspakvaśadhi to mean 'cooked rice spoiled either by excessive moisture or because the grains in the centre are still raw'. Āśādhaṅga² explains that whether it is undercooked or over-cooked some grains will remain raw and therefore sentient.

(v) Tuccauṣadhi-bhākṣaṇa. The traditional definition of this, that of Haribhadra³ for example, is ‘the eating of such grains and pulses as undeveloped mudga from which there is little satisfaction of hunger whilst at the same time much harm is done’. In this connexion Devagupta thinks of sugar-cane and other products which are unsatisfying even if eaten in quantity. Abhayadeva,⁴ Yāsodeva, and Siddhasena Sūri note that if an ‘empty’ product were apakva or duspakva there would be an aticāra in any case; but, even if it is properly cooked, a person eating it will still have committed an aticāra inasmuch as he consumes it out of gourmandise after rendering it acitta by cooking, even though it does not serve the useful purpose of satisfying hunger. He will have kept the vrata in the letter whilst infringing it in the spirit.

(iii) Sacitta-sammiśrāhāra. Siddhasena Gaṅin⁵ understands by this either the eating of sweetmeats (modaka) mixed with fruits, flowers, or sesame seeds or the eating of food into which small living creatures such as ants, or kunthus have fallen, whilst Haribhadra³ suggests as an instance the eating of grain mixed with flowers. Hemacandra⁶ mentions the consuming of a kind of cake (pūrapaṇa) mixed with ginger, pomegranate seeds, and other fruits or barley meal mixed with sesame seeds and his examples are copied by Āśādhaṅga.² The Digambara³ writers understand by sacitta minute living creatures. For Cāmunḍarāśya¹ sammiśra is what has been mixed in such a way that it cannot be divided whilst sambaddha is what has merely been in contact with something else.

(v) Abhiṣavāhāra. Siddhasena Gaṅin⁵ offers two explanations: either wine or spirits produced by the fermentation of various substances or the use of fortifying vegetable substances. Hemacandra⁶ has three: alcohol or soul gruel produced by fermentation; or the insertion of pieces of meat; or the use of a

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¹ CS, p. 13. ² SDha v. 20. ³ Āv (H), p. 8288. ⁴ P (A) 22. ⁵ T (S) viii. 30. ⁶ YŚ iii. 98. ⁷ T (P) vii. 35.
fortisifant derived from wine or honey or other vegetable products. Cāmunḍarāya\(^1\) interprets as either sour gruel (śauvīra) and similar products of fermentation or a stimulant (vṛṣya) Āśādharā\(^2\) understands by it the immoderate consumption of liquids such as milk or rice gruel which strengthen the body.

As has been pointed out the orthodox Śvetāmbara\(^3\) view is that the first two offences refer to such things as roots and fruits and the last three to the staple foods: grains and pulses. The Digambaras,\(^4\) who employ a different terminology, do not appear to make this distinction but they recognize in each aticāra two elements of fault. Not only are sentient things consumed but the vigour of the sense organs (indriya-mada) is thereby stimulated; diseases arising from the wind humour may also be occasioned and there may be an element of sin in the remedies applied to counteract them. In any event the monk must avoid such food when seeking alms.

Cāmunḍarāya\(^4\) has a fivefold division, built up from the less explicit model given by Pūjyapāda\(^5\) and Samantabhadra,\(^6\) of pari-bhoga and upabhoga to which he gives the common name of bhoga: trasa-ghāta, pramāda, bahu-vadha, anisṭa, amupasevya:

(i) always to be avoided are things which involve the killing of living creatures that move (trasa-ghāta). Under this head come honey and meat;
(ii) to be avoided in order to eliminate carelessness (pramāda) is alcohol which blurs the distinction between what should be done and what should not be done;
(iii) better to be avoided in order to prevent much killing (bahu-vadha) are the ananta-kāyas such as arjuna and ketaki flowers, unripe ginger, turmeric, radishes, or margosa flowers for when they are consumed there is great destruction but little profit;
(iv) to be avoided in so far as they are undesirable (anisṭa)\(^7\) are vehicles, riding animals, ornaments, and similar luxuries. Some are permissible but the rest are not permissible and should be eschewed;

\(^{1}\) CS, p. 13.  
\(^{2}\) SDhA v. 20.  
\(^{3}\) YŚ iii. 98.  
\(^{4}\) e.g. CS, p. 13.  
\(^{5}\) T (P) vii. 21.  
\(^{6}\) RK iii. 38–40.  
\(^{7}\) The late commentator Prabhācandra is probably mistaken in understanding by anisṭa 'food that is unwholesome because it causes colic or other disorders'.
(v) not to be enjoyed (anupasevya)\(^1\) even though not undesirable. Deliberate abstention from such luxuries as gaudy clothes and ornaments is recommended. If they are not abandoned for the duration of one's life their use should be restricted as far as possible for a limited period of time.

Amṛtacandra\(^2\) insists that bhoga and upabhoga lie at the root of himsā. Bearing in mind his own capacity a wise man should eschew even those varieties which are not forbidden and should restrict those which he is unable to abandon altogether. Indeed he should review continually his capacity for self-denial and if possible curtail further each day the limits already set. This of course is in the very spirit of the stories of the Upāsaka-dalāḥ.

The bhogopabhoga-parimāṇa-vrata is of course, more conspicuously than any other vrata, an expression of pratyākhyaṇa. Samantabhadra\(^3\) uses the word to explain the two methods of self-restriction: niyama and yama. The former is for a limited period of time—a day, a night, a fortnight, a month, two months, six months, and may relate to a wide range of utilitarian or luxury articles.\(^4\) The latter term (apparently used only by the Digambaras) implies renunciation for one's life long.

The Śrāvakā-dharma-paṇcāśaka\(^5\) enunciates the bhogopabhoga-parimāṇa-vrata as covering abstinence from the consumption of the ananta-hāyas, the udumbaras, and the atyaṅgas. The last term (Prakrit accaṅga) has presented some difficulty to the commentators. Abhayadeva takes it to mean either honey, alcohol, and meat or the practice of eating by night and use of garlands, sandal-paste, and similar substances, which are all described as occasioning excess of bhoga.

**RĀTRI-BHOJANA**

Great importance has always been attached by Jaina writers to the avoidance of taking food by night (rātri-bhojana). A passage of the Daśa-vaikālikā-sūtra gives to this abstention the status of a vow and on this authority Cāmuṇḍarāya\(^6\) in the Cārītra-sūtra makes

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\(^1\) Prabhācandra explains as 'substances which even though prāsuksa are unfit for consumption by civilized people such as camel's milk, cow's urine, crushed shells, excrement, betel spittle'.  
\(^2\) PASU i64–6.  
\(^3\) RK ii. 43.  
\(^4\) SDHAv. i4.  
\(^5\) P (A) 2r(p. 32).  
\(^6\) CS, p. 7.
it into a sixth ahu-vrata (being imitated in this by Sakalakirti) whilst Amṛtacandra\(^1\) gives it in his śrāvakācāra the position that a sixth vow would have occupied. However, this sixth vow failed to obtain general recognition and no aticāra pentad was ever devised for it. For some Digambaras—Kārttikeya\(^2\) and Samantabhadra,\(^3\) for example—and in the Āvaśyaka Cūrṇi a-rātri-bhojana is the subject of the fifth pratimā and even when this, as in the general Śvetāmbara view, is styled kāyotsarga-pratimā, forms still an important element in it. Again in certain enumerations—those of Amitagati and Āśādharā—it figures among the mūla-guṇas. In general, however, in the śrāvakācāras the topic of rātri-bhojana is treated either under the aṁśa-vrata or, since it is also counted as an abhaksya, under the paribhogopabhoga-parimāṇa-vrata.

Samantabhadra\(^3\) defines abstention from rātri-bhojana as the abandonment of the fourfold aliment by night out of compassion for living beings. Amṛtacandra,\(^4\) who condemns this practice with especial vehemence, cites as arguments against it that there exist many tiny insects barely discernible by day which are completely invisible by night even when a lamp is lit, and that rāga is always more intense in eating by night than in eating by day. Cāmuṇḍarāya repeats Samantabhadra’s definition and Vasunandin,\(^5\) like those ācāryas who place a-rātri-bhojana among the mūla-guṇas, regards it as a prerequisite for the observance of the first pratimā. At night almost anything—moths, snakes, mice, bits of bones, skin, or hairs—may fall into a bowl of food, and the person who is eating will not be able to see them. And if he kindles a light moths and other tiny catur-indriya creatures will be dazzled and drop into the platter. However, as he refers expressly to ‘threefold night-eating’ Vasunandin\(^6\) would seem to admit that liquids may be consumed; and the Śrāvaka-dharma-dohaka\(^7\) expressly permits the taking of betel, medicines, and water during the night.

The Śvetāmbaras seem not to lay quite as much stress as the Digambaras on the avoidance of night eating, which receives only a bare mention under the paribhogopabhoga-vrata in the Śrāvaka-dharma-paṇḍāsaka and the Nava-pada-prakaraṇa. Hemacandra, however, considers the subject of sufficient importance to devote to it a couple of dozen verses.\(^8\) Four reasons are alleged for exclus-

\(^{1}\) PASU 129-34.
\(^{2}\) KA 382.
\(^{3}\) RK v. 21.
\(^{4}\) PASU 132.
\(^{5}\) Śr (V) 314.
\(^{6}\) Ibid. 318.
\(^{7}\) Doha 37.
\(^{8}\) YŚ iii. 48-70.
ing eating by night: the food may have been contaminated by the touch of *piśācas* or *pretas* or other evil spirits; it may be infested by minute invisible organisms such as *kunthu* and *panaka;* insects may have crawled or fluttered into it; and its contents will in any event be unrecognizable in the dark. To swallow an ant in this way destroys the intelligence, a fly makes one vomit, a louse causes dropsy, and a spider leprosy. Where food has to be cooked and the platters washed up there is even greater *himsā* by night. The ban on eating by night, particularly on the consumption of mangoes and ghee, should also cover the first and last *mukūrtas* of the day when the light is dim. Addiction to *rātri-bhojana* entails rebirth as an owl or crow, or vulture or cat, or pig or serpent, or lizard or scorpion.

For his condemnation of the practice of eating by night Hemacandra draws support lavishly from Hindu sources; from the Āyurvedic texts for the quasi-medical reasons invoked, and in a more general sense from the mass of Hindu customary law and legends. Night, it is said, is a time of calamity when neither the oblatio to fire, nor the offerings to the spirits of the ancestors, nor *dāna*, nor *pūjā* are licit and when bathing is excluded, and it ill behoves a man therefore to eat during the hours of darkness. Again it is traditional that in the morning the *devas* eat, at midday the *ṛṣis*, in the afternoon the *piṭras*, in the evening the *daityas* and *dānavaśas*, and in the twilight the *yakṣas* and *rākṣasas.*

Āśādhara takes over all Hemacandra’s arguments and at the same time agrees with Amṛtacandra in classing *rātri-bhojana* with the drinking of unfiltered water as a habit in which *rāga* is intense and which provokes great destruction of *jīvas*; both practices are also said to be responsible for disease. The best type of Jain will eat once a day, the next best, twice, like an animal, whilst the least satisfactory type, comprehending nothing, eats day and night making himself, in Hemacandra’s phrase, ‘a ruminant though devoid of horns and tail’.

Later Śvetāmbara writers such as Ratnaśekhara and Yaśovijaya quote largely from the *Nisītha-cūrṇī* in discussing *rātri-bhojana* and dwell particularly on the assertion made there that if a *ghra-godhila* (a kind of house lizard) gets into the food and its excretions

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*1 A *kunthu* is described as a very minute *trīndriya* insect and a *panaka* seems to be an organism producing mould.
*2 YŚ iii. 50–52.
*3 Ibid. 57.
*4 Ibid. 67.
*5 Ibid. 60.
*6 Ibid. 56.
*7 Ibid. 58–59.
*8 SDhA iii. 11–15.
*9 PASU 130.
*10 YŚ iii. 62.
or parts of its body are eaten a similar lizard will come into existence by spontaneous generation in the stomach of the eater.¹

**THE ABHAKŞYAS**

The definitions of what is not fit to be eaten are given considerable prominence particularly in the later Jainism. The standard Švetâmbara list of twenty-two abhakşyas is found as early as the Pravacana-sâroddhâra.² It has largely ousted the later list of sixteen preferred by Hemacandra.³ Here are both enumerations:

<table>
<thead>
<tr>
<th>NEMICANDRA</th>
<th>HEMACANDRA</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1–5) five udumbaras</td>
<td>(1–4) four banned vikrtis</td>
</tr>
<tr>
<td>(6–9) four banned vikrtis</td>
<td>(5–9) five udumbaras</td>
</tr>
<tr>
<td>(10) snow (hima)</td>
<td>(10) ananta-kâyas</td>
</tr>
<tr>
<td>(11) poison (viṣa)</td>
<td>(11) unknown fruits</td>
</tr>
<tr>
<td>(12) ice (karaka)</td>
<td>(12) food eaten at night</td>
</tr>
<tr>
<td>(13) earth (mrd)</td>
<td>(13) pulses with raw milk products</td>
</tr>
<tr>
<td></td>
<td>(äma-go-rasa-sâmpjâta-dvidâla)</td>
</tr>
<tr>
<td>(14) food eaten at night</td>
<td>(14) rice that has fermented</td>
</tr>
<tr>
<td>(rätri-bhojana)</td>
<td>(puspitaudana)</td>
</tr>
<tr>
<td>(15) fruits with many seeds</td>
<td>(15) curds kept for more than two</td>
</tr>
<tr>
<td>(bahu-bîja)</td>
<td>days (dadhy-ahar-dvitiyā-</td>
</tr>
<tr>
<td></td>
<td>titâ)</td>
</tr>
<tr>
<td>(16) ananta-kâyas</td>
<td>(16) tainted food (kuthitänna)</td>
</tr>
<tr>
<td>(17) pickles (sandhâna)</td>
<td></td>
</tr>
<tr>
<td>(18) buttermilk in tiny lumps</td>
<td></td>
</tr>
<tr>
<td>(ghola-vaṭaka)</td>
<td></td>
</tr>
<tr>
<td>(19) aubergines (vrntâka)</td>
<td></td>
</tr>
<tr>
<td>(20) unknown fruits and flowers</td>
<td></td>
</tr>
<tr>
<td>(21) ‘empty’ fruits (tuccha-phala)</td>
<td></td>
</tr>
<tr>
<td>(22) tainted food (calita-rasa)</td>
<td></td>
</tr>
</tbody>
</table>

The basic identity of the two lists is at once apparent. If, as the

¹ Dhâma-samgraha, pt. i, p. 73b.
² PS, vv. 245–6. These verses are probably older than Nemicandra. They are found again in the Caiyata-vandana-kulaka of Jinadatta Sūri and are quoted by almost every later writer who refers to the subject.
³ YŚ iii. 6–7.
commentator says, ghola-vataka is an upalaksana for āma-go-rasasampṛkta-devidala and calita-rasa for puspitaudana and dadhy-ahar-dvitiśyātita Hemacandra has no items that are not found in the longer list. However a list of twenty-five items consisting of Nemacandra's version with these two additions and a mention of śrīgātaka (Trapa bispinosa) is sometimes found.¹

The relevant verses of the Pravacana-sāroddhāra are worth quoting:

paṇc'-umbhari-cau-vigāś hima-visa-kārage ya saśva-maṭṭi ya rayāṇi-bhoyaṇaṁ cīya bahu-bīya-ananta-sandhāṇaṁ
gholo-vadā vāyugaṇaṁ amūniya-nāmāṇi phulla-phalāṇi
		tuccha-phalaṁ caliya-rasan vajjha vejjāṇi bāvīsan

The udumbaras and vikṛtis (abstinence from which is required for the observance of the mūla-guṇas), rātri-bhojana, and the anantakāyas are discussed separately. Of the other elements of the list snow and ice are forbidden because their consumption necessitates the destruction of āp-kāyas whilst they are not essential to life like water itself.² Poison is not to be taken even if its effect can be counteracted by mantras because it will in any event kill innumerable gandolaha organisms in the stomach and because if death ensues it may provoke great delusions in the last hours. Later writers, from the fifteenth century onwards, here mention opium (ahi-phenā). Earth is prohibited because it contains prthvī-kāyas, because it may be a source of generation of trasa-jivas with the full five senses like frogs, and because it may cause intestinal maladies. Salt is expressly excluded from the abhaskyas as being essential to life but all other kinds of earth including chalk (khaṭikā) are covered by the ban. The bahu-bīja class covers fruits like pomegranates in which there is a risk of destroying a jīva in each seed. By sandhāna are meant pickles or preserves of bael and other fruits. Ghola-vataka is said to be used to cover āma-go-rasasampṛkta-devidala (devidala being 'pulses which when ground yield no oil'); in it there are organisms so minute that they can be discerned only by a kevalin. Aubergines have aphrodisiac properties and provoke a tendency to sleep too much. Unidentified fruits and flowers are to be avoided for if they are forbidden it is wrong to consume them

¹ e.g. in the Yoga-vidhi of Candra Sūri.
² The explanations in this paragraph are all taken from Siddhasena Sūri's commentary on the above verses.
and if they are poisonous they will occasion loss of life. The expression *tuccha-phala* embraces also flowers, leaves, and roots, ‘empty’ because they do not satisfy hunger but cause much destruction of *jīvas*. Examples of these are the bacl fruits, and rose-apples, and the flowers of mahua, and Indian horse-radish. The term *calita-rasa* (food that has ‘gone off’) is meant to include by extension boiled rice which has fermented and curds kept for more than forty-eight hours; these are to be rejected because living organisms have started to multiply in them.

Even if the twenty-two *abhakṣyas* are listed for the first time in the *Pravacana-sūroddhāra* their enumeration is adumbrated at a much earlier date. Haribhadra, relying on the Āvaśyaka Cūrṇī, situates them under the divisions of the *caturvidhāhāra*. Thus under *aśana* come meat and the *ananta-kāyas*; under *pāṇa* meat-broth and alcohol; under *bhādhima* the *udumbaras*; and under *svādima* honey. Devagupta adds to this embryo list butter, *ghola-vataka*, and *rātri-bhojana*. Yaśodeva, who is posterior to Nemicandra, gives no formal enumeration but mentions the five *udumbaras*, the four *vīkṛtis*, ice, earth, *rātri-bhojana*, *bahu-bijas*, *ananta-kāyas*, and pulses mixed with raw milk products (*mugga-gayam āma-goras*-ummiṣam).

The Digambaras have not, at least during the period under review, defined with such precision the *abhakṣyas*. Amitagati enumerates—rather surprisingly under the *anartha-danda-vrata sūrana-kanda* (an *ananta-kāya*)—curds kept for more than two days, boiled rice that has fermented, *drona* flowers and *kaliṅga* flowers; and states that in general any *ananta-kāya* and any substance that is tainted and no longer fresh is to be avoided.

Āśādhara gives a more extensive but unnumbered list which he subdivides under the infractions of the *mūla-guṇas*. His *abhakṣyas*, arranged in the order of the Śvetāmbara list are:

(1–4) four banned *vīkṛtis*

(5–9) five *udumbaras*

(10) water or other liquid in leather containers

(11) honey used as a collyrium

(māṁsa-vrata)  (madhu-vrata)

2 NPP 75.  
3 *P(Y) 21*.  
4 *Śr*(A) vi. 84–85.  
5 *Leucas linifolia* Spreng.  
6 *Holarrhena antidysenterica* Wall.  
7 SDhA iii. 11–14 and 15–18.
(12) asafoetida (hingu) in contact with leather  (māṁsa-vrata)
(13) any flowers such as those of mhua or marking-nut (bhallātaka)  (madhu-vrata)
(14) food eaten at night  
(15) rice gruel that has fermented (puspitakāśīka)  (madya-vrata)
(16) ananta-kāyas  (madya-vrata)
(17) pickles (sandhāna)  (madya-vrata)
(18) pods (simbī) such as rāja-māṣa  (udumbara-vrata)
(19) aubergines (and jujubes, betel-nuts, &c.) unsplit  (udumbara-vrata)
(20) unknown fruits  (udumbara-vrata)
(21) curds kept for more than two days  (madya-vrata)
(22) tainted food (vyāpamā-bhojya)  (māṁsa-vrata)

There is also an interdiction on eating mangoes, ghee, and a number of other foodstuffs in the last muhūrta of the day. Snow and ice, poison and earth are absent from this list; on the other hand Āśādhara includes articles that have been polluted by leather and also flowers (which take the place of empty fruits). Coupled with the abhakṣyas is the ban on unfiltered water.

Later Digambara lists closely follow Āśādhara’s pattern and make few noticeable additions to the objects forbidden.

There are rudimentary lists too in the Śrāvaka-dharma-dohaka¹ and the Yaśastilaka.² The former understands the abhakṣyas to include nālī, sūraṇa, mūlaka, laṣuṇa, and other ananta-kāyas, flowers, curds kept for more than two days, fermented rice, and all tainted food. Somadeva names ananta-kāyas and flowers.

THE ANANTA-KĀYAS

AMONGST the substances which a Jaina is forbidden to consume either as food or as medicine are included the ananta-kāyas or sādhāranyaṇas, plants which are inhabited, not like the majority of the vegetable kingdom by individual jīvas, but by an infinite number of living organisms. Where in the elementary bodies—earth, water, fire, wind—the individual jīva wraps itself up only in a tiny part of the material, in the plant bodies additional jīvas may attach

¹ Doha 34–36. ² Handiqui, p. 264.
themselves to the original individual and adhere to it until its development process is complete. Those plants which are classified as *ananta-kāyas* seem to be chosen because of certain morphological peculiarities such as the possession of bulbs or rhizomes or the habit of periodically shedding their leaves; and in general they are characterized by possibilities of vegetative reproduction.\(^1\)

A list of 32 is already conventional by the time of Nemicandra\(^2\) and is repeated by successive writers. It is contained in the following verses:

\[
\text{savoḍa hu kanda-jāt\(^3\)} \text{sūraṇa-kanda ya vajja-kanda ya adda-haliddā ya taha addam taha alla-kaccūro sattāvari virāli kumāri taha thohari giloi ya lhasaṇaṃ vamśa-kaṛīlī gajāra taha loṇao loḍho giri-kanni kisala-pattā kaserugā thigga alla-mutthā ya taha lāṇa-rukkha-challī khellūdu amaya-vallī ya mūla taha bhūmi-rasā viruhā taha ḍhakka-vatthulo paḍhamo sūyara-vallo ya taha pallaṅho komal\(^5\)-ambiliyā ālā taha pīṇḍāli havanti se ananta-nāmehiṇā annam anantaṃ neyaṃ lakkhaṇa-jutte samayādo
\]

An attempt is made below to identify the individual plants mentioned:

<table>
<thead>
<tr>
<th>Prakrit form</th>
<th>Sanskrit form</th>
<th>Botanical name</th>
<th>English name</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) sūraṇa-kanda</td>
<td>sūraṇa-kanda</td>
<td><em>Amorphophallus campanulatus</em> Br.</td>
<td>turmeric</td>
</tr>
<tr>
<td>(2) vajja-kanda</td>
<td>vajra-kanda</td>
<td><em>Synantherias sykovatica</em> Schott</td>
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</tr>
<tr>
<td>(3) adda-haliddā</td>
<td>moist haridrā</td>
<td><em>Cureuma longa</em> Roxb.</td>
<td>turmeric</td>
</tr>
<tr>
<td>(4) adda</td>
<td>ārdraka</td>
<td><em>Zingiber officinale</em> Roscoe</td>
<td></td>
</tr>
<tr>
<td>(5) alla-kaccūra</td>
<td>moist kaccūra</td>
<td><em>Cureuma zedoaria</em> Roscoe</td>
<td></td>
</tr>
<tr>
<td>(6) sattāvari</td>
<td>śatāvari</td>
<td><em>Asparagus racemosus</em> Wild.</td>
<td></td>
</tr>
<tr>
<td>(7) virāli</td>
<td>virālika</td>
<td><em>Elettaria cardamomum</em> Maton.</td>
<td></td>
</tr>
<tr>
<td>(8) kumāri</td>
<td>kumāri</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


\(^2\) PS 236–41.

\(^3\) The commentators sometimes consider the first item on the list of thirty-two to be *savoḍa kanda-jāt* (all sorts of plant growths rooting below the soil, unless in a dried state) in which case *sūraṇa-kanda* and *vajra-kanda* together form the second item.
<table>
<thead>
<tr>
<th>Prakrit Form</th>
<th>Sanskrit Form</th>
<th>Botanical Name</th>
<th>English Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>(9) thoheri¹</td>
<td>snuhi</td>
<td>Euphorbia norfolkioides Linn.</td>
<td></td>
</tr>
<tr>
<td>(10) giloi</td>
<td>guḍācī</td>
<td>Tinospora cordifolia Miq.</td>
<td>garlic</td>
</tr>
<tr>
<td>(11) lasuna</td>
<td>laśuna</td>
<td>Allium sativum Linn.</td>
<td>bamboo</td>
</tr>
<tr>
<td>(12) vaṃsa-karilla</td>
<td>shoots of vaṃsa</td>
<td></td>
<td>carrot</td>
</tr>
<tr>
<td>(13) gajara</td>
<td>garjaraka</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(14) lopaya²</td>
<td>lavenaka</td>
<td>Daucus carota Linn.</td>
<td></td>
</tr>
<tr>
<td>(15) loḍha³</td>
<td>loḍhaka</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(16) gir-i-kanni</td>
<td>gir-i-karṇikā</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(17) kisalā-patta—immature shoots of any kind</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(18) kseruga</td>
<td>knieruka</td>
<td>Scirpus kysor Roxb.</td>
<td></td>
</tr>
<tr>
<td>(19) thigga</td>
<td>thega</td>
<td>Cyperus b ulbosus</td>
<td></td>
</tr>
<tr>
<td>(20) alla-muttā</td>
<td>moist mustā</td>
<td>Cyperus rotundus Linn.</td>
<td></td>
</tr>
<tr>
<td>(21) lūpa-rukkha-challi⁴</td>
<td>bark of lāvaṇa-vṛksa</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(22) khēluḍa</td>
<td>khēluḍa</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(23) amayā-valli</td>
<td>amṛta-valli</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(24) mūla</td>
<td>mūlaka</td>
<td>Raphanus sativus Linn.</td>
<td></td>
</tr>
<tr>
<td>(25) bhūmi-rasa—mushrooms or other edible fungi</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(26) viruha (virūḍha)—sprouted pulses or grains</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(27) ḍhakka-vaṭthula⁵</td>
<td>ṭanaka-vāstula</td>
<td>Feronia elephantum</td>
<td></td>
</tr>
<tr>
<td>(28) sūya-rava-li⁶</td>
<td>sākara-valli</td>
<td>Beta maritima Linn.</td>
<td></td>
</tr>
<tr>
<td>(29) pallaṅka</td>
<td>palyaṅka</td>
<td>Tamarindus indica Linn.</td>
<td></td>
</tr>
<tr>
<td>(30) komal’-ambiliyā</td>
<td>immature amliyā</td>
<td>Arum colocasia</td>
<td></td>
</tr>
<tr>
<td>(31) śuṛi</td>
<td>śuṛi</td>
<td>Dioscorea nigrosa Roxb.</td>
<td>beetroot</td>
</tr>
<tr>
<td>(32) piṇḍālu</td>
<td>piṇḍāluka</td>
<td>Luffa epithaca Mill.</td>
<td>tamarind</td>
</tr>
<tr>
<td>ghośādāṅkura</td>
<td>ghośātaki shoots</td>
<td>Capparis aphylla Roth.</td>
<td></td>
</tr>
<tr>
<td>karīraṅkura</td>
<td>karīra shoots</td>
<td>Diospyros embayed...ters Pers.</td>
<td></td>
</tr>
<tr>
<td>komala-tinduga</td>
<td>immature tinduka</td>
<td>Crataeva Roxburghii</td>
<td></td>
</tr>
<tr>
<td>varuṇaṅkura</td>
<td>varuṇa shoots</td>
<td>Ficus bengalemis</td>
<td></td>
</tr>
<tr>
<td>vadaṅkura</td>
<td>vaṇa shoots</td>
<td>Melia azadirachta Linn.</td>
<td></td>
</tr>
<tr>
<td>nimbaṅkura</td>
<td>nimba shoots</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

¹ Sometimes called vaḍra-rātu. ² The ashes are said to yield natron.
³ This is explained as padmini-kandā and is perhaps equivalent to the māli of some Digambara lists.
⁴ Also called bhrāmara-vṛksa.
⁵ An ananta-kāya in its early stages but not when mature.
⁶ Said to be so called because pigs are used to discover it.
⁷ Today this word tends to be given the meaning of ‘potato’.
The unnumbered ananta-kāyas not included in the standard list of thirty-two are mentioned as early as the Pravacana-sāroddhāra.

Hemacandra, though he does not adopt the verses quoted above, gives virtually the same enumeration of the ananta-kāyas. Of the thirty-two he omits virālika, vanśa-karilla, garjaraka, lavanaka, kheluda, bhūmi-rasa, and taṅka-vāstula; however, he mentions also five edible roots: grīñjana, mudgara, palāśa-kanda, hasti-kanda, and manūṣya-kanda.

These Śvetambara lists suffered from the disadvantage that they were not exhaustive and named only a few of those ananta-kāyas in the vegetable kingdom which might conceivably serve as food. The Digambaras have preferred to abide by a general classification given in a verse of the Mūlācāra from which examples can be drawn at will:

mūḷ'aggā-pora-bīṣa sāhā taha khanda-khandha-bīṣa-ruḥa
sammuchimā yā bhaṇīyā pattiya-ananta-kāya ya

(1) reproducing from the root (mūla-bīja), e.g. ārdraka, haridra;
(2) " " " tip (agra-bīja), e.g. ketakī (Pandanus odoratissimus Willd.);
(3) " " " nodules (parva-bīja), e.g. ikṣu (sugar-cane), vetra;
(4) " " " branches (sakha-bīja);
(5) " " " stem (skandha-bīja), e.g. palāśa, sallaki;
(6) " " " tubers (kanda-bīja), e.g. sūraṇa, pīṇḍālu, pālāṇḍu (onion);
(7) " " " seed (bīja-ruḥa), e.g. godhūma, ṭāli;
(8) spontaneously generated (sammūrchima).3

These plants, which are jointly inhabited by many jīvas, have a common source of nourishment and when one perishes the many perish.

The concepts underlying the category of the ananta-kāyas have been convincingly explained by J. F. Kohl, who notes that the Jaina concept is based on a thorough insight into plant physiology and morphology as is shown by the recognition of the role of roots and stems in the storage of reserves for future generations.

1 YŚ iii. 44–46.
2 Mūlācāra, 213.
3 SDhA v. 174; Lāttī-samhitā, ii. 79 ff.
THE PROFESSIONS

As already noted the bhogopabhogayatra has two aspects: it may refer to food or to occupation. The fifteen trades forbidden under this head are given in the Upāsaka-dasāh; they form a purely Śvetāmbara category, being unnoticed, for example, in the Tattvārtha-sūtra. Āśādhara alone among Digambara writers has included them in his work in an evident borrowing from Hemacandra. The enumeration is as follows:

(1) livelihood from charcoal (aṅgāra-karman);
(2) livelihood from destroying plants (vana-karman);
(3) livelihood from carts (sakata-karman);
(4) livelihood from transport fees (bhāṭaka-karman);
(5) livelihood from hewing and digging (sphota-karman);
(6) trade in animal by-products (danta-vāniśya);
(7) trade in lac and similar substances (lakṣā-vāniśya);
(8) trade in alcohol and forbidden foodstuffs (rasa-vāniśya);
(9) trade in men and animals (keśa-vāniśya);
(10) trade in destructive articles (viṣa-vāniśya);
(11) work involving milling (yantra-piḍana);
(12) work involving mutilation (nirūlaṇchana);
(13) work involving the use of fire (dāvūgni-dāna);
(14) work involving the use of water (sarāh-śoṣana);
(15) work involving breeding and rearing (asati-śoṣana).

The designations remain virtually the same in all the literature but there are some noticeable divergencies in interpretation.

I. Aṅgāra-karmān. For Haribhadra this is the ‘making, buying, and selling of charcoal’. Besides charcoal-burning this includes all occupations involving the use of kilns in which the six forms of living organisms (ṣaj-jīva-nikāya) may perish. Under this head come therefore the smelting of iron, the firing of pottery, the refining of gold or silver, the making of bricks and tiles, the

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1 These occupations are noticeably similar to those prohibited for a brahmin who maintains himself as a śūdra. See Yajnavalkya-sūrti, iii. 36–42.
2 SDHā v. 21–23.
3 Hoernle rightly noted that the third forbidden trade is apparently duplicated by the fourth. The dédryas are, however, unanimous in the explanation given and offer no support at all to his suggestion ‘livelihood with clothes’. See UD ii. 29.
4 Ay (H), p. 829a.
construction of ovens for roasting chick-peas and other pulses, and in general any working in metals such as tin, copper, brass, bell-metal, or lead.¹

2. VANA-KARMAN. Haribhadra⁴ explains this as ‘the purchase of a stand of trees and the felling and sale of the timber’. Hemacandra³ defines it as the sale of timber, cut or uncut, and of the leaves, shoots and fruits of plants, whether cut or uncut. It also applies to the making of flour from grains and pulses by grinding between two stones (śilā and śilā-putraka) or by pounding in a mill (gharaṭṭa)⁴. It is in the destruction of vanaspati-kāyas that the offence lies.

3. ŚAKAṬA-KARMAN. This includes the construction and sale of carts to be drawn by animals and the driving of them, whether done by oneself or at one’s instigation. The ban on such occupations would apply equally to the work of a wheelwright. Such trades are sinful because the use of a cart involves the harnessing and beating of the draught beasts and the crushing of living organisms by the animals’ hooves and under the wheels as they move.⁵

4. BHĀṬAKA-KARMAN. ‘The conveying of merchandise in one’s own vehicle or hiring out of draught animals to others for the same purpose’ seems to be the original meaning.⁶ Hemacandra⁷ defines as ‘making a livelihood by carting goods in vehicles or on horses, oxen, buffaloes, camels, mules, or asses’. The same destruction of life as in the preceding case would be liable to occur.

5. ŚPHOṬA-KARMAN. For Haribhadra⁸ this is the cultivation of the soil with a plough or digging-stick. By Hemacandra’s⁹ time the concept has been considerably expanded. He understands it to include the excavating of artificial pools, tanks, and wells, the ploughing of fields, the quarrying of rocks, and shaping of stone. Particularly in the work of cultivation the earth is mercilessly torn up and not only are prthvi-kāyas destroyed but also vanaspati-kāyas and trasa-jivas. Āsādhara¹⁰ adds a further concept: the making and selling of fireworks. Devendra¹¹ would also include under this head the grinding of grains and pulses into flour (which is more generally held to fall under yantra-pidāṇa) and the mining of salt.

¹ YŚ iii. 102.
⁴ Ibid. 104.
⁷ YŚ iii. 105.
² Āv (H), p. 829b.
⁵ SDhA v. 21.
⁸ Āv (H), p. 829b.
⁶ YŚ iii. 103.
⁹ YŚ iii. 106.
6. **Danta-vāṇijya.** Haribhadra, quoting the *Avatyaṇaka Cūṛṭi*, explains that traders bargain for ivory with the jungle tribes, who then hunt and kill elephants on the understanding that the dealers will come back and purchase it from them. They also make similar arrangements with fishermen for conch-shells. By buying products thus obtained from the slaughter of living beings they are directly provoking that slaughter. While Abhayadeva appears to confine the notion of *danta* to the by-products of the elephant Hema-candra explains that *danta* (ivory) is an *upalakṣaṇa* to indicate any animal by-products such as tail-hairs of yaks, claws of owls, bones i.e. shells of conches, pelts of antelopes or down of geese. Devendra adds to this list the scent glands of musk deer.

7. **Lākṣā-vāṇijya.** Again here lākṣā is an *upalakṣaṇa* designed to include red arsenic (*manah-śilā*), indigo, borax (*tanhaṇa*), *dhātaki*, and other substances, which have in common the property of serving as dyestuffs or colorants. Devendra mentions too in this connexion yellow orpiment. The objections to the use of and trade in them are based on various grounds. Red arsenic and borax as poisons would properly belong under *vīśa-vāṇijya;* the collection of red lac involves the destruction of endless numbers of tiny insects; *dhātaki* is reprehended because alcohol can be made from its bark and flowers and because its resin is full of insects; and the cultivation of indigo is said to be inseparable from the destruction of living beings.

8. **Rasa-vāṇijya.** From the *Avatyaṇaka Cūṛṭi* it would seem that originally the reference here was to the manufacture, sale, and consumption of alcohol, which is described as leading to squabbling, squabbling, and murder. But for Hema-candra *rasa* in the sense of alcohol becomes an *upalakṣaṇa* to include honey, fat (obtained from meat), and butter, in other words the substances prohibited under the *mula-guṇa* category. Devendra adds a ban on trade in meat, milk, curds, and ghee.

9. **Kēśa-vāṇijya.** This is explained as trade in creatures that have hair. Haribhadra understands by this the buying of slave girls in a place where they are cheap and selling them elsewhere to make a profit, which is reprehensible because it implies restricting...
the liberty of others. Hemacandra\(^2\) distinguishes carefully between this occupation, which affects living beings, human or animal, and *danta-vāṇijya*, which concerns only parts of animals. When bought and sold, animals are bound to suffer from beating and tying up and from hunger and thirst.

10. *Viṣa-vāṇijya*. This implies a ban on trade in poisons such as aconite, weapons such as swords, mechanical devices such as norias, iron implements such as spades and ploughs, all of which are potentially dangerous to life.\(^3\) Hemacandra includes here yellow orpiment, which Devendra\(^4\) more logically places under *lākṣa-vāṇijya*.

11. *Yantra-pīdana*. This is deemed to be the operation of mills and presses for crushing sugar-cane and for expressing oil from sesame seed, mustard seed, and castor-oil beans as well as the ‘crushing’ of water in norias. The destruction of life thereby provoked is so great that a popular saying (*laukika*) affirms that an oil-press is as evil as ten slaughterhouses.\(^4\) Devendra\(^5\) includes here all trade in such articles as grindstones, pestles, and mortars.

12. *Nirallaṇchana*. Haribhadra\(^6\) understands by this the gelding of bulls and other animals. Hemacandra\(^7\) extends the meaning to cover the branding, docking, nose-piercing, and cutting off of the ears and dewlaps of livestock.

13. *Davāgni-dāna*. Haribhadra\(^8\) interprets this on the basis of the *Āvaśyaka Cūrṣi* as ‘setting fire to the meadows as is the custom in Uttarapatha, so that later on, when the rains come the grass may grow lushly’. Hemacandra\(^9\) offers three explanations: either the careless starting of woodland fires by foresters; or the kindling of fires out of piety in the *dīpotsava* festival for a man’s future weal at the hour of his death; or the system of predatory cultivation described by Haribhadra. In all cases there is very great loss of life.

14. *Sarāḥ-śoṣaṇa*. This is explained as drawing off the water from lakes, tanks, and watercourses so that they dry up and can be sown with crops; thus all forms of aquatic life are destroyed.\(^9\)

15. *Asati-positaṇa*. For Haribhadra\(^10\) this means the rearing

\(^1\) *YS* iii. 109.  \(^2\) Ibid. 110.  \(^3\) *ŚrDK*, pt. ii, p. 108.

\(^4\) *YS* iii. 111.  \(^5\) *ŚrDK*, pt. ii, p. 108.  \(^6\) *Āv* (H), p. 829b.

\(^7\) *YS* iii. 112.  \(^8\) *Āv* (H), p. 830a.  \(^9\) *YS* iii. 114.

\(^10\) *Āv* (H), p. 830a.
of girls for prostitution as is the custom in the Gauḍa country. Hemacandra\(^1\) supplements this to include the breeding and keeping of destructive animals and birds such as parrots, mynahs, peacocks, cocks, cats, dogs, and monkeys. Devendra\(^2\) adds the further idea of rearing eunuchs.

Although the Digambaras have not inherited the tradition of the fifteen forbidden trades they enforce some similar interdictions under other heads. In almost every text, for example, the ban on the keeping of destructive animals and birds is included in the \textit{hĩṃsā-pradāna} division of \textit{anartha-danḍa} which also embraces everything that is understood by \textit{viṣa-vānījya} and \textit{lāksā-vānījya}. Samantabhadra\(^3\) and Cāmunḍarāya\(^4\) subdivide the \textit{pāpopadesa} division of \textit{anartha-danḍa} into \textit{kīśa-vānījya} (in which it would seem not unreasonable to discern a false sanskritization of a Prakrit \textit{kesa-vānījya}) and \textit{tīryag-vānījya} which together cover the ground of the ninth forbidden trade.

The eternal dilemma of Jainism in laying down an ethos for the layman has been well put by Āśādhara. The lay estate, he says, cannot exist without activity and there can be no activity without the taking of life; in its grosser form this is to be avoided sedulously but the implicit part of it is hard to avoid. It follows that at least the keeping of animals and contact with any destructive implements are to be eschewed.\(^5\)

At the same time certain Digambara milieux have undoubtedly widened the sphere of occupations open to a believing Jaina and may have consciously rejected some of the interdictions described above. The \textit{Ādi-purāṇa},\(^6\) for instance, makes provision for a man belonging to a caste which bears arms to retain them if essential to his livelihood.

In general, however, Digambaras and Śvetambaras agree in admitting only a limited number of ways of earning one’s living: but \textit{ācāryas} of the school of Jinasena\(^7\) mention various forms of \textit{vārttā} defined as ‘the pursuit of a profession in a pure way’ which is itself regarded as one of the six daily \textit{karmans}. The later Śvetāmbaras from Ratnaśekhara\(^8\) onwards generally refer to seven licit \textit{upāyas}:

\(^{1}\) YŚ iii. 173.  
\(^{2}\) RK iii. 30.  
\(^{3}\) SDhA iv. 12.  
\(^{4}\) e.g. CS, p. 20.  
\(^{5}\) SrDK, pt. ii, p. 108.  
\(^{6}\) CS, p. 9.  
\(^{7}\) MP xxxviii. 125.  
\(^{8}\) Śrāddha-vidhi, p. 90.
The Śvetāmbara list is apparently designed to indicate a sequence of desirability; trade is the best means of getting one's living whilst begging is the worst; it represents a last resort for the blind and the crippled. Vidyā covers astrology and divination as well as chemistry and perfumery. For kṛṣi the late Digambara work the Traivarnikācāra suggests in preference to tilling the soil a form of métayage in which a Jaina business man would provide oxen, seed, and implements for others to use.

Five typical actions symbolizing the round of daily duties in the home are grouped together and styled the 'slaughter-houses' (sūna) because they inevitably result in the destruction of living organisms. The following verse detailing them is quoted in Prabhācandra's commentary on the Ratna-karaṇḍa:

\[\text{khaṇḍaṇi peśanī cullī uda-kumbhaḥ pramārjanī}
\quad \text{paṇca-sūna grhaṣṭasya tena mokṣam na gacchati.}\]

These sūnas which impede the path to mokṣa are eliminated, says Āśādharā, by almsgiving to ascetics, and in fact when they are mentioned in the texts it is always under the head of dāna. The enumeration is as follows:

(i) pounding (khaṇḍaṇi, kuṭṭanī) symbolized by the pestle and mortar;
(ii) grinding (peśanī) symbolized by the hand-mill;
(iii) cooking (cullī) symbolized by the fire-place;
(iv) cleansing (uda-kumbha) symbolized by the water-pot;
(v) sweeping (pramārjanī) symbolized by the broom.

The five sūnas so styled seem to be peculiar to the Digambaras, being mentioned by Samantabhadra, Āśādharā, and Medhāvin but the enumeration can hardly be strange to the Śvetāmbaras, and

1 ĀU i. 58. 2 TrA vii. 108. 3 RK iv. 23. 4 SDhA v. 49.
in fact, the *Nava-pada-prakarana* in a quotation\(^1\) mentions five harmful actions from which a layman who keeps the *vratas* must refrain: *kandaña, piśaṇa, randhaṇa, dalaṇa, payaṇa*. The first three correspond exactly to the first three *sūnas* but then *dalaṇa* appears to duplicate *piśaṇa* and *payaṇa* to repeat *randhaṇa*; and an embryonic version of the *sūnas* seems here to have been inserted under the *bhogopabhoja-vrata*. In the same connexion Ratnaśekhara\(^2\) in the fifteenth century quotes a verse almost identical with that given in Prabhācandra’s commentary, and the *sūnas* are mentioned by Cārītrasundara\(^3\) amongst the forms of ārambha.

THE ANARTHĀ-DĀNḌA-VRATA

The vow to abstain from harmful activities that serve no useful purpose covers a range of rather disparate topics and overlaps to some extent with the *ahimsā-vrata* and the *bhogopabhoja-vrata*, and even with the *mṛṣopadeśa aticāra* of the *satya-vrata* and the *para-vivāha-karāṇa aticāra* of the *brahma-vrata*. Four types of anarthā-dāṇḍa are listed in the canon and maintained by the Śvetāmbaras and to these the Digambaras, perhaps drawing on the definitions of *mithyātva*, have added a fifth. The five are:

(i) evil brooding (*apadhyāna*);
(ii) purposeless mischief (*pramādācarita*);
(iii) facilitation of destruction (*ḥimśā-pradāna*);
(iv) harmful counsel (*pāpopadeśa*);
(v) faulty reading (*duḥ-śruti*).

All the Śvetāmbara authorities, except Siddhasena Gānī and Siddhasena Sūri, give the list of four (without *duḥ-śruti*). The *Tattvārtha-sūtra* does not notice any varieties of anarthā-dāṇḍa but the commentator Pūjyapāda\(^4\) mentions the above five and they are found in the *śrāvakaśāstra* from Samantabhadra\(^5\) onwards.

(i) **APADHYĀNA.** The older term for this *apadhyānācarita* ‘action motivated by evil brooding’ is not found outside the canonical texts. Abhayadeva\(^6\) seems to understand in this connexion

\(^1\) NPP 75 (p. 328).
\(^2\) Ratnaśekhara on *Śrāddha-pratikramaṇa-sūtra*, 22.
\(^3\) ĀU iii. 23.
\(^4\) T (P) vii. 21.
\(^5\) RK iii. 29.
\(^6\) P (A) 23 (p. 36).
‘business worries’. (‘When should the merchant caravan set out? What goods should it carry? Where should it go? When would be the right time to buy and to sell? &c.’) But already in the Nava-pada-prakarana Devagupta\(^1\) has introduced the idea of ārta-dhyāna and raudra-dhyāna whether expressed in an unwholesome desire (‘Would that I might win a kingdom or great wealth, or be exempt from old age and death! Would that my enemy might die!’) or the satisfaction felt when that desire is fulfilled (‘How glad I am that my enemy is dead!’). This interpretation of apadhyāna as ārta-dhyāna and raudra-dhyāna is established by Hemacandra\(^2\) and maintained by his successors. The generalized Digambara view is virtually the same: it is defined by Pūjyapāda and Cāmuṇḍarāya\(^3\) as ‘caressing the ideas of vanquishing, killing, imprisoning, mutilating, and despoiling others’. However, an early text, the Dvādaśāntupreksā,\(^4\) considers it to refer to ‘talking of the faults of others, coveting the riches of others, lusting after the wives of others, and watching the disputes of others’. For Amṛtacandra\(^5\) it implies thinking about battles, conquests, hunting, adultery, and theft. Āśādhara,\(^6\) however, adopts Hemacandra’s explanation.

(ii) Pramādācarita. Devagupta\(^7\) understands by this the failure to cover with a cloth liquids such as oil, ghee, or molasses, for example, or addiction to vices such as alcoholism and gambling. Yaśodeva\(^8\) and Abhayadeva refer expressly to ‘hurt caused through sloth’. To the five pramādas normally listed Hemacandra\(^9\) adds a further wide range of purposeless activities to be avoided: watching dancing displays or theatrical representations or listening to concerts out of curiosity (i.e. when these do not treat of a religious theme); study of the hūma-kāstras; dicing; games played in pools and watercourses (jala-krīḍā); gathering flowers; watching cock-fights or other combats of animals; playing with swings; and the maintaining of inherited enmities. To sleep the whole night is only permissible when one is exhausted by illness or by a journey. These indications of Hemacandra have been largely developed and expanded by Āśādhara,\(^10\) but not under the head of anartha-daṇḍa. Pramādācarita he defines as the profitless destruction of prthvi-kāyas, vāyu-kāyas, tejah-kāyas, and ap-kāyas by such actions as

\(^1\) NPP 84.  
\(^2\) YŚ iii. 75.  
\(^3\) CS, p. 9.  
\(^4\) KA 344.  
\(^5\) PASU 141.  
\(^6\) SDH A v. 9.  
\(^7\) NPP 84.  
\(^8\) F (Y) 23 (p. 89).  
\(^9\) YŚ iii. 78–80.  
\(^10\) SDH A v. 10–11.
digging the ground, obstructing the wind, quenching fire with water, irrigating a field, or felling a tree; and under this head he would condemn too all unnecessary travelling. This is in fact the Digambara tradition inherited from Pujyapada and Camaundara, whilst Karttikeya and Amrtacandra use very similar terms. It is to be noted that Hemacandra\(^1\) groups under the head of pramada-carita those negligent and irreverent actions within a Jaina temple which are later called aditanas.

(iii) Himsa-pradana. Haribhadra and succeeding writers\(^2\) explains that it is improper to furnish means of destruction—weapons, fire, or poison to another person whether or not he is under the influence of anger at the time. Hemacandra\(^3\) elaborates this statement by saying that carts, ploughs, swords, bows, pestles, mortars, bellows, or similar objects should not be supplied to another person unless a question of being helpful (dakshiyavisaye) is involved, since himsa-pradana to a son or other relative is almost unavoidable. Hemacandra's definition has been taken over by Asadhara; the more general Digambara version is that of Pujyapada and Camaundara: 'the supplying of poison, weapons, fire, rope, whips, staves, and similar objects', whilst Samantabhadra\(^5\) speaks also of chains, swords, axes, and spades. In all these interpretations there are of course no differences except of detail. Karttikeya,\(^6\) however, includes under this head the keeping of destructive animals such as cats and all trade in such materials as iron or lac.

(iv) Papopadesa. Haribhadra,\(^7\) who etymologizes papa as that which precipitates (patayati) into hell, regards this as 'instruction in an evil trade', citing such expressions as 'plough the fields' or 'break in the oxen' as unbecoming a Jaina layman. In general papopadesa\(^8\) is held to refer to the inevitable but still reprehensible operations of agriculture, but Devagupta\(^9\) includes under it the notion of any advice to marry or procreate. Hemacandra\(^10\) gives a number of additional examples: 'The rains have come, seed time is at hand, so plough the fields', 'geld the stallions', 'set fire to the forest in the hot season'. Like himsa-pradana, papopadesa cannot be avoided when a question of being helpful is involved, but it

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1 YS iii. 81.  
2 Av (H), p. 830b.  
3 YS iii. 77.  
4 CS, p. 10.  
5 RK iii. 31.  
6 KA 347.  
7 Av (H), pt. ii, p. 830b: patayati narahadavo iti papam. This is more comprehensible if put back into the Prakrit from which it must have been taken: paei narayale iti papan.  
8 Av (H), p. 830b.  
9 NPP 84.  
10 YS iii. 76.
should never be given out of mere garrulity. Samantabhadra,\(^1\) followed by Cāmuṇḍarāya\(^2\) (and by Medhāvin), recognizes four types of it:

(a) talk of buying slaves cheap to sell them dear elsewhere (*kliśa-vāniya*);
(b) talk of buying beasts cheap to sell them dear elsewhere (*tiryag-vāniya*);
(c) giving word to trappers, hunters, or fowlers of the presence of beasts and birds (*vadhakopadesa*);
(d) giving advice to cultivators which involves destruction of *prthvīkāyas, tejah-kāyas, vāyu-kāyas*, and *aṃ- kāyas* (*āram-bhakopadesa*).

Pūjyapāda\(^3\) defines it as advice which stimulates others to pursue harmful activities unnecessarily. Āśādhara\(^4\) has widened the field of application of the term considerably to include any advice leading to *hiṃsā*, falsehood, or theft, or concerning methods of livelihood involving wrongdoing. Amṛtacandra\(^5\) insists that *pāpopadesa* should never be given to men to lead them astray in their professions.

(v) **Duḥṣruti.** The standard definition of this purely Dignābara category, that of Pūjyapāda, or Cāmuṇḍarāya, or Amṛtacandra\(^6\) is 'listening to, reciting, or expounding evil stories through which passion and injury are provoked'. Kārttikeya\(^7\) understands by this 'reading *kāma-sūtras* and listening to the faults of others'. For Samantabhadra\(^8\) it is the study of works which befoul the mind with harmful activities, worldly attachments, violence, false belief, hatred, passion, pride, and lust. The seventeenth-century commentator Prabhācandra\(^9\) offers as examples of texts on false belief those dealing with doctrines such as the Advaita. Āśādhara\(^10\) adopts Samantabhadra's view and stigmatizes as examples of mind-defiling works the *Vātsyāyana-kāma-sūtra* on kāma, the *Laṭaka* on hiṃsā, the *Vārttā-niti* on parigraha, the *Vira-kathā* on sāhasa, the *Brahmādīvaita* on mithyātva, the *Vaṣī-karaṇa-tantra* on rāga, and on *mada* such texts as exalt the brahmin’s place in the caste system.

The *aticāras* of this *vrata*, according to the Śvetāmbara version,
are listed below with an indication of the category of anartha-danda of which they are held to be infractions:

(i) libidinous speech (handarpa)  pramādācarita
(ii) buffoonery (hauskucya)  pramādācarita
(iii) garrulity (maukharya)  pāpopadeśa
(iv) bringing together harmful implements (ṣaṇyuktādhiharaṇa)  hiṃsā-pradāna
(v) superfluity of luxuries (upabhoga-para-bhogātireka)  pramādācarita

The Digambara lists differ on one important point: the fourth aticāra is given as asamikṣyādhiharaṇa, generally interpreted as ‘inconsiderate action’. Haribhadra, in the Dharma-bindu¹, has preferred this more readily intelligible form, which is none the less an innovation of the Tattvārtha-sūtra. Whether this stems from a conscious rationalization or is the fruit of a textual corruption can only be a matter for speculation. Somadeva² has a quite personal version of the aticāras of this vṛata: upadeśād vañcana-pravartana (practice of deceit on instructions), ārambha-pravartana (practice of harmful activity on instructions), hiṃsā-pravartana (practice of violence on instructions), bharādikya (overloading of animals), adhika-kleśa (inflicting much suffering on them).

(i) KANDARPA. The Tattvārtha-bhāṣya³ defines this as ‘indecent language and jesting associated with concupiscence’. Siddhasena Gaṇin⁴ develops this: ‘language which is provoked by lust or in which the main element is lust; it is accompanied by movements of the mouth, lips, eyes, and eyebrows to arouse laughter.’ Haribhadra⁵ accepts the first element of this definition and adds that tradition prescribes that it is unbecoming for a Jaina layman to guffaw loudly; if laugh he must, he should confine himself to a slight titter. Abhayadeva, Yasodeva, Municandra, and Siddhasena Śūri take the same view and Hemacandra⁶ adds a further comment that a śrāvaka should say nothing to provoke infatuation (mohodreka) in himself or others. For Devendra⁷ kandarpa is no more than roisterous laughter. In the Digambara definition⁸ kandarpa is coarse (asiṣṭa) language associated with laughter resulting from excessive rāga provoked by the rise of cārita-moha.

¹ DhB iii. 33. ² Handiqui, p. 269. ³ T (S) vii. 27 (p. 112). ⁴ Āv (H), p. 830b. ⁵ YŚ iii. 175. ⁶ SrDK, p. 112. ⁷ CS, p. 10.
(ii) Kautukycya. The Prakrit kukkula is also sanskritized as kaukucya. The commentators prefer to etymologize it as kut (in the sense of a pejorative particle)—kutsitam—kucati; and explain it as ‘spasmodic contractions (sankocana) of the eyebrows, eyes, nose, lips, hands, and feet whilst making various sorts of funny movements’.\(^3\) Haribhadra again cites the traditional statement that a śrāvaka ought not to speak in such a way as to make other people laugh, and he is followed by all the Śvetāmbara acāryas. The Digambaras consider this aticāra to be ‘vulgar speech accompanied by laughter and by undesirable gesticulation’.\(^2\)

(iii) Maukharya. Siddhasena Gaṇin\(^3\) holds this to be speech that is vulgar, prolix, nonsensical (asambaddha), and impertinent (mukhara being an epithet applicable to anyone who speaks without due consideration). That is the general Śvetāmbara view. The Digambaras define it as ‘constant purposeless talking through self-conceit’.\(^4\)

(iv) Samyuktaḍhikaraṇa. The traditional Śvetāmbara interpretation is unvarying: the keeping together of any two objects (adhiharaṇa—etymologized as ‘that by which one’s ātman is guided to an evil fate’), generally implements or parts of implements, used for any of the activities (ārāmbha) of daily life which inevitably involve destruction of jīvas.\(^5\) If they are kept apart there may be some reduction quantitatively in ārāmbha as the person wishing to use them may be dissuaded from doing so if they are not immediately available. Typical examples of such linked adhiharaṇas are pestle and mortar, plough and coulter, cart and yoke, bow and arrows. Siddhasena Gaṇin\(^6\) gives a rather similar interpretation to the asamikṣyāḍhikaraṇa of the Tatvartha-sūtra, mentioning the supplying of grindstones (śilā-putraka), mill-stones (godhumyantraka-tilā), or sickles (datra), but noting the Digambara definition ‘excessive and improper use of an object without consideration for the aim in view’. For the same term in the Dharma-bindu\(^7\) Municandra offers a purely Śvetāmbara explanation. Pūjyapāda’s\(^8\) definition is practically identical with that of Siddhasena but there is no identification of the harmful objects. With Cāmudarāya\(^9\) the concept is more complicated: asamikṣyāḍhikaraṇa may be of three kinds: mental, vocal, or physical. Thinking of unprofitable
literary productions would be an example of the first type; the second would cover the recounting of purposeless stories or indeed any form of the spoken word through which pain was caused to others; whilst the third would include the cutting, breaking, bruising, or throwing away purposelessly of any sentient or non-sentient leaves, flowers, or fruit. Āśādhara⁵ sees in this offence ‘the taking more of anything than is needed for use’.

In the pratikramaṇa texts there is a special avowal of offences under this head: weapons, fire, pestles, mechanical devices (yantra), grass, wood, mantras, roots (mūla), drugs (bhaisajya) given or caused to be given to any person. Devendra² explains yantra to mean such things as carts; grass may be used to clean maggots from wounds or for besoms, and wood for staves or for norias; whilst mūla means roots such as nāga-damani³ used, for example, to assuage fever or to procure abortion.

(v) Upabhoga-paribhogatirikṣita. Haribhadra⁴ records a traditional teaching on moderation in the use of upabhogas: if one man takes an excessive amount of oil and myrobalan for his toilet then other people attracted by this luxury go to the bathing tank and many bathe who would not otherwise have done so; and as a result many ap-kāyas and small aquatic creatures perish unnecessarily. Excessive indulgence in betel and flower garlands brings about similar profitless destruction. Accordingly a man who desires to bathe should either do so at home or, failing that, rub oil and myrobalan on to his head at home and, when they are completely dissolved should go to the tank and wash by taking up water in his hands. Abhayadeva, Yaśodeva, Municandra, and Hemacandra repeat the same view. Siddhasena,⁵ in his commentary on the Tattvārtha-sūtra, explains that bathing and the use of ornaments as well as the consumption of food and drink and ungueants must be on a moderate scale and adapted to one’s needs. The Digambaras⁶ regard this aticāra merely as the accumulation of upabhogas and paribhogas beyond the limit of one’s needs. Āśādhara,⁷ who calls this transgression sevārthādhikatā, prefers Hemacandra’s explanation.

Here again the pratikramaṇa³ texts enjoin the confession of faults committed in connexion with bathing, ungueants (udvartana),

¹ SDhA v. 12. ² Devendra on Śraddha-pratikramaṇa-sūtra, 24. ³ Artemisia vulgaris Linn. ⁴ Āv (H), p. 831a. ⁵ T (S) vii. 27. ⁶ CS, p. 11. ⁷ SDhA v. 12. ⁸ Śraddha-pratikramaṇa-sūtra, 25.
cosmetics (*vānaka*), cooling pastes (*vilepana*), sounds, shapes, tastes, smells, clothes, couches, and ornaments. The washing of the body after anointing should not be done at a spot where there are *trasa-jīvas*, nor at a time when there are many *sampātimā* creatures abroad, nor with unfiltered water. Unguents should not be dropped in the dust where they may become infested with maggots only to be eaten later by dogs or trodden under foot. *Vānakanas* such as musk and in *vilepanas* such as sandal-paste or saffron may also give rise to *sampātimā* creatures. Under the head of *sabda* the following are comprehended: the sounds of musical instruments when listened to out of mere curiosity, and the noise made to arouse house lizards at night so that they come out to eat flies. Similarly undesirable are the shapes of women viewed at theatrical performances or described to others, and the savour of tasty dishes described to others to increase their *gourmandise*.

One point emerges clearly from all the texts: it is because unnecessary evil actions (*nirarthaka-pāpa*) bind on additional karma that *anartha-dāṇḍa* is to be at all costs avoided. But here a careful distinction has to be made between what is *artha* and what is *anartha*. By *artha*, for example, Haribhadra¹ understands ‘the practical interests of the family’. Devagupta’s² definition is more explicit: whatever harmful action is done for the sake of religion (such as building a temple), or for the bodily organs (*indriya*) (such as eating nourishment or taking betel), or in order to produce food (such as farming) is *artha*; any similar action for other ends—such as the cutting down of creepers or the killing of lizards is *anartha*.

Certain writers tend to stigmatize as a grave form of *pramādā-carita* some of the offences commonly called the *vyasanas*, particularly gambling and the frequentation of prostitutes. This point is made particularly by Devagupta. For Amṛtacandra,³ too, gambling takes precedence over all other forms of *anartha* and leads to lying and stealing.

Somadeva⁴ attempts a general definition of the various elements comprised under the term *anartha-dāṇḍa*. It would include all acts done to spite, sadden, or denigrate others, or through which others are hurt or deprived of liberty. More specifically it refers to the keeping of harmful animals and the provision of harmful objects.

¹ SrPr 290. ² NPP 83. ³ NPP 84. ⁴ PASU 146. ⁵ Handiqui, p. 269.
A narrower view is that of Vasunandin: the observance of the anartha-dānda-vrata implies a ban on the selling of iron rods or snares, the keeping of destructive animals, and measuring with false balances.

As has already been noted the main differences in the scope of this vow, as understood by Śvetāmbaras and Digambaras, are to be found in the addition by the Digambaras of duh-truti to the four categories listed in the Upāsaka-dāśāḥ and in the replacement of samyuktādhiyakaraṇa by asamikṣyādhiyakaraṇa. The ban on the keeping of such creatures as destroy other lives—cats, dogs, mongooses, cocks, vow only by the parrots, peacocks, and mynahs—seems to be introduced by the Digambaras, almost all of whom insist on this.

Amitagati² appears to have included under the anartha-dānda-vrata certain elements which elsewhere are covered by the bhogapabhoga-vrata. Thus he stipulates that iron, lac, indigo, saffron, bees-wax (madana), hemp, weapons, pickles (sandhānaka), sūraṇa-kanda, flowers, curds that have been left for two days, rice that has sprouted or fermented, water-melons, and droadna flowers are to be eschewed.

THE SĀMĀYIKĀ-VRATA

For all the ācāryas the sāmāyika is at the same time the first likṣā-vrata (except for Āśādhara and Samantabhadra, who make it the second, and for Vasunandin, who omits it altogether) and the third pratimā. At the same time it is one of the six āvaśyakas and, to mention a category which is outside the sphere of this survey, one of the five cāritras. As an āvaśyaka it belongs to the life of the layman when it is temporary (itvarika) and to that of the monk when it is lifelong (yāvat-kathita).

Two explanations of the term are usually current. For Siddhasena Gañin³ it is an exercise in samāya etymologized as the attainment (aya) of equanimity or tranquillity of mind (sama). Pujyapāda⁴ holds samāya to be 'the process of becoming one (ekatva-gamana), of fusion of the activities of body, mind, and speech with the ātman', and the practice designed to achieve this

1 Śr (V) 215.  2 Śr (A) vi. 81–85.  3 T (S) vii. 16 (p. 91).  4 T (P) vii. 21.
end is the sāmāyika. In any event the sāmāyika in Haribhadra's definition implies at the same time the cessation of all blameable activity and the concentration on blameless activity.

The Śvetāmbara texts give a ritual for the sāmāyika based on the Āvātyaka Cūrṇi, a distinction being made between the ordinary and the affluent layman. For a man of great wealth or invested with the authority of a ruler special rules are laid down in order to increase the prestige of the Jaina community by emphasizing the fact that he has adhered to the sacred doctrine. In the former case the following procedure is prescribed:

The sāmāyika may be performed in one's own house or in a temple, or in a specially designed fasting-hall (poṣadha-kālā), or in the presence of a sādhu, or in a place where one is resting or not engaged in any activity. The individual intending to perform the rite must not be in fear of anyone or in dispute with anyone or indebted to anyone, nor should there be other cause for anxiety to sway his mind in any direction. He must, like a sādhu, observe the five samitis and the three guptis and avoid all harmful (sāvādyā) speech, and before picking up or setting down any object he must not neglect pratilekhana and pramārjana. He should try to avoid spitting or blowing his nose, but if he cannot help doing so, should first find a bare patch of ground and carry out pratilekhana and pramārjana. Then, making obeisance to the sādhus, he is to repeat the following formula:

karemi bhante sāmāyaṁ sāvajjaṁ jogam paccakkhāmi jaśa sahu pāju-vāsāmi duśihaṁ tivihaṁ maṇeṇaṁ vāyē āyaṇaṁ na karemi karāvemi tassa bhante paṭikhandāmi mātām garihāmi appāṇaṁ vośrāmi.

I engage, lord, in the sāmāyika, making pratyākhyāna, for as long as I worship the sādhus of harmful activities whether I have done them or caused them to be done by others; neither with mind, speech nor body will I do them or cause them to be done by others; I confess them, lord, andreprehend and repent of them, and I cast aside my past self.

Each word of this formula—usually styled the sāmāyika-sūtra—is analysed in detail by the commentators. Thus the Prakrit vocative bhante is interpreted as an invocation of him 'who makes an end to existence, to reincarnation' (bhavānta). Nindāmi and garihāmi are

1 Āv (H), p. 831b.
2 Āv (H), p. 832a
3 pratilekhana is the scanning of the ground or of any object for the presence of living creatures and pramārjana the removing of such living creatures by means of a monk's broom (raja-haraṇa).
4 It will be recalled that garhā is one of the guṇas of savyaktua.
said to have the same meaning; but the former expresses reprobation made in one's own mind and the latter reprobation voiced in the presence of a guru. Pratyākhyāna of course refers to harmful activities in the future, pratikramaṇa to those already past; and it is the self which is the author of past harmful activity (sāvadyayoga) which is cast aside.¹

After reciting this formula the layman must make airīyapathikā-pratikramaṇa and then ālocana. After vandana to the ācāryas in order of seniority and to his preceptor he is to make pratilekhana and sit down to engage in svādhyāya. If (as happens when any of the impediments mentioned at the beginning exist) the sāmāyika is performed in one's own home or in the posadha-sālā the question of the arrival formalities does not arise.

A king or very rich man will come with cāmaras and chattiras and regal ornaments, there will be horses and elephants and foot-soldiers and chariots in his retinue, and as he goes to the presence of the sādhu or to the temple, the common people will bow down and praise him crying, 'Blessed is the sacred law.' When he arrives he will lay aside the insignia of royalty and take off shoes, and sword, and diadem; and then only is he to make jīna-pūjā and guru-vandana. If, when he has performed the sāmāyika, he were to go away as he came with much pomp and a great retinue it would be from the religious angle undesirable, so he departs on foot. As the sādhus cannot fittingly stand up when he arrives, since he is only a śrāvaka, a seat is disposed beforehand so that he may be given the honours fitting to his rank while the ācāryas await him standing up. Thus the delicate question of whether or not they should rise does not present itself; and on arrival he makes the sāmāyika and then pratikramaṇa and then pays reverence to the sādhus. During this time he lays aside his ear-rings, signet-ring, flower garlands, betel, and outer garment, but opinions differ as to whether he should or should not take off his diadem.²

It is reiterated in many places that in the sāmāyika the layman becomes like an ascetic and for that reason it should be performed often. The assertion seems to stem originally from the Āvalīyaka-niruykti:³

sāmāyammas u kae samaṇo iva sāvao havai jāṃhā
eṇa kāraṇeṇam bahuso sāmāyam kujjā

¹ YŚ iii. 82 (p. 505). ² Āv (H), p. 832a-b; YŚ iii. 82 (pp. 508-9). ³ Āv (H), p. 832a.
A similar verse is to be found in the Śrāvaka-prajñāpti, whilst in the Pratimā-pancālaka the sāmāyika is described as the layman’s highest temporary guṇa-sthāna; it may exert such an effect on him that he is led to renounce the world altogether. However, this assimilation of the śrāvaka to the yati is to a greater or less extent a feature of all the necessary rites, and even in the sāmāyika where the identity of layman and ascetic is most nearly achieved too much stress can be laid on the comparison. Haribhadra warns that the likeness will never be more than partial just as when reference is made to a candra-mukhī stri: her face resembles the moon only in its roundness (pārimāṇḍalya), affability (saumyata), and grace (kaṇṭi) but differs from it in many other ways. Since the householder when he ‘empties his senses’ with mind concentrated on the Jina attains in effect to the māha-vratas at a particular point in time and space it might be supposed that he would achieve perfect restraint and self-control (saṃyama). However, as Pūjyapāda points out, the karmans and kaśāyas are still present so that the term māha-vrata can only be held to be used figuratively, just as caitra is said to be present everywhere in a royal household.

Samantabhadra envisages the layman who is performing the sāmāyika as a monk on whom clothes have been draped, and this phrase becomes a cliché with succeeding Digambaras. Cāmunḍarāya takes the view that by overcoming the parīṣahas and upasargas, by maintaining silence, and by refraining from all manifestation of hīṃsā he does in fact achieve the māha-vrata. Elsewhere, however, it is emphasized that there is no real cessation of attachment to material things or disapproval for those activities of daily life which constitute ārāmbha. Where the sādhuh has recourse to the māha-vratas the śrāvaka relies on the anu-vratas; nor does the latter necessarily maintain the full ritual prescriptions, for example, those governing the use of the mukha-vastrikā and rajo-harāṇa, even during the sāmāyika.

The older Śvetāmbara texts generally lay down that the sāmāyika should be carried out as often as possible. Amongst the Digambaras Amṛtacandra recommends morning and evening and whenever possible outside those times, and Aśādhara the night-
time and the end of day; but usually the three sandhyās or links of
time—dawn, noon, and sunset—are indicated as proper for the prac-
tice of the rite, which should last for a minimum of one munūrtta.

As has already been noted, the choice of a place for its perfor-
many of the other śārayakas, and the Pratimā-pañcāsaka even refers expressly to a
communal śāmāyika observance in the poṣadha-sāla. The Digam-
baras lay more stress on silence and solitude: Kārttikeya insists on
a place where there are no gnats or other disturbing insects, no
babble of sounds (kalayala), and no tumult of many people;
Samantabhadra suggests a solitary forest clearing, a sanctuary, or
one’s own home; Vasunandin a temple, one’s own home, or any
undefiled spot facing north or facing south; and Āśādhara is con-
tent merely with solitude.

Śvetāmbaras and Digambaras give the aticāras of this vrata alike:

(i) misdirection of mind (mano-duspranidhāna);
(ii) misdirection of speech (vāg-duspranidhāna);
(iii) misdirection of body (kāya-duspranidhāna);
(iv) forgetfulness of the śāmāyika (smṛty-akaraṇa);
(v) instability in the śāmāyika (anavasthita-karaṇa).

(i) Mano-duspranidhāna. For Haribhadra this means ‘wonder-
ing whether household tasks have been rightly performed’. He
quotes from the Śrāvaka-prajñapti a verse to the effect that the
śāmāyika, when performed by a śrāvaka who under the influence of
ārta-dhyāna becomes a prey to mundane anxieties, is ineffective.
Siddhasena Gaṇin explains that duspranidhāna arises when the
mind is swayed by eddies of anger, avarice, deceit, pride, and envy:
and this interpretation is followed by later Śvetāmbaras. Pūjyapāda
and Cāmundaṭārya hold that this aticāra implies a failure to sur-
render the mind to meditation.

(ii) Vāg-duspranidhāna. Haribhadra defines this as the use of
indecent, harsh, or hurtful language. The Śrāvaka-prajñapti, again
repeatedly quoted on this point, lays down that is essential
to speak with discretion and avoid any words that can have a
harmful effect; otherwise the śāmāyika becomes impossible. For
Siddhasena Gaṇin this aticāra amounts to confused and hesitant

1 P (SrUP) 12.
2 KA 353.
3 RK iv. 9.
4 Sr (V) 274.
5 SDhA v. 28.
6 Āv (H), p. 834a.
7 SrPr 313.
8 T (S) vii. 28.
9 CS, p. 11.
10 Āv (H), p. 834a.
11 SrPr 314.
12 T (S) vii. 28.
enunciation of the syllables and inability to comprehend the meaning of the text. The same view is taken by Hemacandra and by Pūjyapāda, Cāmunḍarāya, and Āśādhara.

(iii) Kāya-duṣprāṇidhāna. Haribhadra understands by this the failure to make pratilekhana and pramārjana of the ground and of all material objects, and to keep the hands and feet and other limbs of the body from moving, amounting to pramāda in the performance of the sāmāyika. In this connexion he speaks of making pramārjana with the soft flap of a garment. On the nature of this aticāra there is general agreement among Śvetāmbaras and Digambaras.

(iv) Smṛty-akaraṇa. This is generally held to be an inability through extreme carelessness to remember when the sāmāyika is to be performed or whether or not it has been performed. Thus since the whole of the religious life depends on mindfulness the sāmāyika is nullified. Unlike mano-duṣprāṇidhāna which implies a temporary deviation of the mental processes this aticāra can vitiate the practice of the sāmāyika over long periods. Lack of concentration is the simple Digambara definition.

(v) Anavasthitā-karaṇa. This is explained as a failure to observe the proper formalities in carrying out the sāmāyika, or a readiness to give it up after a very short time, or the taking of food immediately after it is finished. The Digambaras apply the designation anādara to this aticāra, explaining it as a lack of zeal in the performance of the sāmāyika.

The nature of the sāmāyika, as it is presented in the early Śvetāmbara texts, is obscured or altered at an early date among the Digambaras, at least as an element of the lay life. The concept of a brief period of detachment from the world and its cares, of a respite from the tyranny of love and hate, is still to the fore in Pūjyapāda, Samantabhadra, Cāmunḍarāya, and above all Amṛtacandra but with this they are gradually being associated, as aids to the attainment of this state of mind, elements of ritual from the other āvātiyakas. Thus Samantabhadra prescribe for the sāmāyika the ritual movements and other requirements (āvarta, praṇāma, yatha-jāta,

1 Āv (H), p. 834b. 2 T (S) vii. 28. 3 YŚ iii. 116 (p. 577). 4 T (P) vii. 33. 5 YŚ iii. 116. 6 CS, p. 11. 7 PASU i. 48; RK iv. 10. The general picture is that of the saīnte indifférence of St. François de Sales. 8 RK v. 18.
niṣadhyā, tri-yoga-suddhi) that form part of the vandanaka in the Śvetāmbara canonical writings; whilst avartas and pranāmas are mentioned by Kārttikeya.¹

Posture and symbol assume an increasing importance. The saṅketa types of pratyākhyāna offer a model for Samantabhadra² when he proposes that the sāmāyika should be maintained for as long as the hair is tied up, or the fist clenched, or the garment knotted. These symbolic limits for its duration—keta-bandha, muṣṭi-bandha, and vastra-bandha—are noted again by Cāmuṇḍārāya³ and by Āśādhara.⁴ Various mudrās find a place in Amitagati’s⁵ description of the rite: they include the three—jina-mudrā, yoga-mudrā, and muṅkṣa-ṣuṭki-mudrā—that have been incorporated in the standard Śvetāmbara caitya-vandana ritual, as well as a vandana-mudrā in which the devotee stands with his hands clasped in the form of a half-open lotus on his stomach. Five forms of obeisance (pranāma) are noted by Amitagati;⁶ with one limb (the head), with two limbs (the hands), with three limbs (the head and hands), with four limbs (the hands and knees), and with five limbs (the head, hands, and knees). These types are fairly generally accepted and are noted by Hemacandra.⁷ The third pranāma is the ardha-vanata and the fifth the pañcānga of the caitya-vandana ritual. There are more considerable divergencies in the recommendations for the postures to be adopted in the sāmāyika: Kārttikeya⁸ mentions the paryāṅkāsana and the seated kāyotsarga to which Samantabhadra⁹ and Āśādhara¹⁰ add the upright kāyotsarga; Amitagati¹¹ envisages the padmāsana, paryāṅkāsana, virāsana, and gav-ūsana; Cāmuṇḍārāya¹² speaks of the paryāṅkāsana and makara-mukhāsana; and Somadeva¹³ notes the padmāsana, virāsana, and sukhāsana. Kārttikeya¹⁴ lists seven requisites for the sāmāyika: fitting time (kāla) and place (kṣetra), posture (ūsana) and mood (vīlaya), purity of mind (manah-suddhi), of speech (vacana-suddhi), and of body (kāya-suddhi).

But the most significant extraneous element which is absorbed into the sāmāyika is the custom of making offerings. Samantabhadra¹⁵ envisaged the pūjā as an aspect of dāna, but the more general trend is to associate it with the sāmāyika, and from this stems the

¹ KA 371. ² RK iv. 8. ³ CS, p. 11. ⁴ SDhA v. 28. ⁵ Sr (A) viii. 51-56. ⁶ Ibid. 63-64. ⁷ YS, p. 672. ⁸ KA 355. ⁹ RK iv. 8. ¹⁰ SDHā v. 28. ¹¹ Sr (A) viii. 45-48. ¹² CS, p. 11. ¹³ Handiqui, p. 28r. ¹⁴ KA 352. ¹⁵ RK iv. 30.
injunction that it is to be performed at the three sandhyās. Even Amṛtcandra\(^1\) regards pūjā with prāṣuḥa substances as part of the sāmāyika ritual whilst Vasunandin\(^2\) comprises under this the adoration of the sacred doctrine, the images, and the parameṣṭhins. The logical development is already clearly apparent in the Yaśastilaka\(^3\) where the discussion of the sāmāyika-vrata covers dhyāna as well as every form of dvarya-pūjā and bhāva-pūjā.

With the Śvetāmbaras a more rigid tradition maintains the separate identity of the sāmāyika-vrata but at the same time, as will be seen, many elements from it are incorporated into the caitya-vandana. Thus the five abhīgananas of that ritual are drawn from the description of the arrival of the ruler or rich disciple desirous of performing the sāmāyika. In fact, as with the Digambaras, this slanting of the concept had begun at an early date. Abhayadeva,\(^4\) in his commentary on the Pañcatākas, expressly admits the possibility of performing, for example, jīna-snapana-pūjā during the sāmāyika inasmuch as pūjā does not fall within the definition of sāvadya-yoga.

However, sāmāyika and caitya-vandana are still felt to be sufficiently distinct to receive separate treatment in the Śrāddha-dina-kṛtya. In the section devoted to the sāmāyika Devendra notes the traditional distinction of the rich and poor disciples and the description of the ritual given in the Āvāyaka Cūrṇi, adding one significant detail that is of later origin. If the vocative bhante is used in the recitation of the sāmāyika-sūtra it is obligatory on the devotee, if no monk is present, to set up a sthāpanācārya—a symbolic representation of the guru—to which adoration is offered just as the Jīna image is worshipped in place of the Jīna, who is for ever absent from the world. For this sthāpanācārya Devendra uses the term sūri.\(^5\) The sāmāyika is also mentioned in another passage of the Śrāddha-dina-kṛtya where it appears to designate any worship offered in the home when, because of some impediment, a man is unable to go to the temple.\(^6\)

The diminishing importance of the sāmāyika in the lay life is manifest in the fifteenth-century Śrāddha-vidhi\(^7\) where it figures among the practices which are possible only during the leisure of the rainy season. In that connexion Ratnaśekhara comments signi-

\(^1\) PASU 155.
\(^2\) Śr (V) 275.
\(^3\) Handiqui, pp. 269-82.
\(^4\) P (A) 25 (p. 38).
\(^5\) ŚrDK 230.
\(^6\) Ibid. 77.
\(^7\) Śrāddha-vidhi, p. 158a.
ficantly that the acceptance of the sāmāyika is difficult for a rich man whilst the pūja is easy.

A brief allusion deserves to be made to the resemblance between the deśāvakāśika-vrata and sāmāyika-vrata noted by some Digambara ācāryas. Samantabhadra¹ defines the latter as the complete avoidance of those five sins which are the subject of the āyu-vratas. Āśādhara insists² that a distinction must be made between them, explaining that in the deśāvakāśika-vrata all pāpa outside a tiny radius ceases whilst in the sāmāyika-vrata for a brief moment all pāpa everywhere is eliminated.

THE DEŚĀVAKĀŚIKA-VRATA

In character closely related to the dig-vrata, of which it is a reduced version in time and space, this vow is considered by the Śvetāmbaras to be the second of the śikṣā-vratas; but the Digambaras in the main prefer to place it among the guṇa-vratas immediately after the dig-vrata. However, Samantabhadra (with Sakalakīrti) and Āśādhara (with Medhāvin) hold it to be the first, and Kārttikeya the last, of the śikṣā-vratas. Perhaps because considered to be basically identical with the dig-vrata the deśāvakāśika-vrata is omitted by those ācāryas who make sallekhanā the subject of the last śikṣā-vrata.

Abhayadeva³ describes this vrata as an assumption for a limited time (avakāśa) of the restrictions of place (deśa) set forth in the dig-vrata since freedom of movement is restricted to a tiny part of the area previously measured out. Where previously the boundaries were measured in hundreds of yojana and the restrictions were to operate for a lifetime or a year or, at the very least, for four months, it is the surroundings of one’s home and the limits of a day that are now prescribed. It is in fact a symbolic epitome of all the vrata. Its intensity, says the Śrāvaka-prajñapti,⁴ should be contained within a small compass like the poison of the serpent’s eye. Haribhadra explains this illustration thus: at one time the serpent’s poison eye could kill at a radius of twelve yojana but later a magician drove it away and limited its range to one yojana. In the same way a layman

¹ RK iv. 7. ² SDhA v. 28. ³ P (A) 27. ⁴ SrPr 319.
is to contract his harmful activities and reduce the danger caused by them by imposing narrower limits on his own ‘poison eye’—those movements which kill living beings.

For the spatial dimensions of the desavakāsika-vrata Siddhasena Gāpin⁴ prescribes a room of a house, a whole house, a village, or a township, and, as an example of its duration, the period from dusk to dawn. Other time limits suggested are a night, a day, five days, a fortnight, or for even shorter periods such as a prahara or a muhūrtā.⁵

Spatial limitations with the Digamaras are similar. Samantabhadra⁶ suggests as suitable boundaries a house, a merchant caravan, a village, a wood, or, in terms of measurements, one yojana. Cāmuṇḍarāya⁷ proposes the suppression of all journeying except for the walk from one’s home to the bathing tank and back. Amṛtacandra⁸ would confine movement to a village, a street, a market, or a house. There is a tendency among later Digamaras to read into this vrata a ban on certain types of travel irrespective of limits set. Thus Medhāvin⁹ condemns under this head all journeying to countries where the Jaina teaching is unknown and its prescriptions not observed. In regard to time the Digamaras would seem to admit much longer periods for the observance of the desavakāsika-vrata than do the Śvetāmaras. Samantabhadra¹⁰ speaks of a fortnight, a month, two months, four months, six months, a year, and Kārttikeya¹¹ mentions a year ‘or other period’.

The basic idea underlying both the dig-vrata and the desavakāsika-vrata is that if a man reduces his freedom of movement to a restricted area, small or large, his absence from all the area not comprised within the self-imposed limits will mean that he can be said to be keeping the mahā-vratas, the rigid vows of an ascetic, in that wider area; whilst at the same time constant awareness of these spatial limits will result in added vigilance in the observation of the ānu-vratas within them.

All the śravakācāra texts record the aticāras of this vow in the same form:

(i) having something brought from outside (ānayana-prayoga);
(ii) sending a servant for something from outside (pṛṣyapaṇyoga);
(iii) communicating by making sounds (śabdāmepata);

¹ T (S) vii. 16 (p. 90).
² YS iii. 117.
³ PASU 139.
⁴ CS, p. 9.
⁵ RK iv. 4.
⁶ Sr (M) vii. 40.
⁷ RK iv. 3.
⁸ KA 267.
(iv) communicating by making signs (rūpānupata);
(v) communicating by throwing objects (bahya-pudgala-prakṣepa).

(i) ĀṇAYANA-PRAYOGA. This would seem from the evidence of the texts to mean 'getting somebody to take a message in order to obtain something from outside one's self-imposed limits'. Hemacandra explains that the essence of the vrata—the avoidance of harm to living organisms through moving to and fro outside the designated area—is violated even by causing someone else to make such movements on one's behalf. The Digambaras style this aticāra simply āṇayana and render as 'giving orders to have something brought from outside the limits'.

(ii) PREŠYA-PRAYOGA. The older Śvetāmbara texts distinguish this offence from the preceding one by implying an element of compulsion: 'giving orders to a servant to have something brought from outside'. The Digambaras interpret it as 'causing work to be done by a servant outside one’s self-imposed limits' in both this and in the previous aticāra orders are given to an employee.

(iii) ŚABDĀNUPATA. The picture of this aticāra given by the Śvetāmbaras is more or less as follows: a man stands just inside the wall or enclosure of his house (which he has chosen as the boundary of his activity) and by making noises such as sneezing or coughing attracts the attention of people who are near at hand, and then employs them on various errands. The Digambaras consider that the offence consists in attracting the attention of men working outside in the hope that they will understand and do what is required of them without delay.

(iv) RŪPĀNUPATA. This is exactly parallel to the preceding aticāra except that signs and gestures are used to attract attention.

(v) PUDGALA-PRAKŠEPA. Again there is an exact parallelism (both for Digambaras and Śvetāmbaras). Here clods of earth, sticks, stones, or bricks are thrown to attract attention.

1 Āv (H), p. 835a. 2 YŚ iii. 117. 3 T (P) vii. 31. 4 CS, p. 9. 5 Āv (H), p. 835b. 6 CS, p. 9.
THE POṢADHOPAVĀSA-VRATA

For the Prakrit posaha (corresponding to upavasatha) there have come into existence a number of false sanskritizations pauṣadha, poṣadha, poṣadha—of which the last seems to have attained the most general currency. It is commonly held to mean the parvan, the day of the moon’s periodic change and the etymologically tautological poṣadhopavāsa is accordingly interpreted as ‘the fast on the parvan day’. Whilst this is the only explanation admitted by some texts, by the Tattvārtha-bhāṣya,¹ for example, elsewhere the fantasy is given free play and the poṣadha becomes ‘that which strengthens or fattens the religious life’. (poṣam puṣṭim prakramād dharmasya dhatte poṣadha).² For Ācritrasundara it is a contraction of paramauṣadha ‘the supreme medicament’. In ordinary usage of course poṣadha is synonymous with poṣadhopavāsa.

There are some major divergencies between Digambaras and Śvetāmbaras in poṣadha observance. The Digambara texts explicitly or implicitly indicate that the fast should continue from noon on the day preceding the poṣadha (the dhārāṇaka) till noon on the following day (the pāraṇaka) that is, for a total of forty-eight hours. The Śvetāmbara writers, however, mention a period of twenty-four hours (aho-rātra)³ and some of the later authorities admit even a shorter term.⁴ There are four poṣadha days—the catusparsī made up of asṭami, caturdaśi, purnimā, and amāvāsa—in a month but some Śvetāmbaras admit the possibility of additional days. Thus the most widespread view is that of the Tattvārtha-bhāṣya,⁵ which names specifically the asṭami, caturdaśi, and pañcadaśi of each half-month with the possibility of other optional poṣadha days (for which Siddhasena Gaṇin suggests the pratipadā), and the late Ācāropadeśa⁶ would regard the 2nd, 5th, 8th, 11th, and 14th of each parvan as poṣadha days. In the main, however, the texts are silent on this point.

In the classifications of the doctrine the poṣadha has two niches: it is the third (or for some Digambaras the second) śikṣa-vrata and,

¹ T (S) vii. 16 (p. 92).
² YŚ iii. 85.
³ However, it would seem that this might in practice be longer as the layman should not break his fast till he has fed the ascetics, that is, not until after the first paurṇī of the day.
⁴ e.g. Ratnadeśkhara in the Śrāddha-vidhi, p. 153b.
⁵ T (S) vii. 16 (p. 92).
⁶ AU v. 4–12.
at the same time, it is the fourth *pratimā*. It is also sometimes regarded as a form of *tapas*. It will be convenient to treat together any references to the *poṣadha*, irrespective of the category to which they are assigned, and to commence by a description of the ritual as the later Śvetāmbaras have codified it.

From the canonical texts onwards the Śvetāmbaras list four spheres of application for the *poṣadha*, which may in each case be either partial (*dełatas*) or entire (*sarvatas*):

(i) In respect of food (*āhāra*):

(a) partial—eating once or twice only during the period, or eating tasteless food (*nirvīkṛtya*) only, or taking only rice and water (*ācāmāmla*), or taking only water;

(b) entire—complete abstinence from the fourfold aliments.

(ii) In respect of bodily care (*deha-sathāra*):

(a) partial—omitting some aspect of the toilet such as bathing;

(b) entire—complete abstinence from bathing, massaging, cooling pastes, perfumes, and all other forms of care for the person.

(iii) In respect of sexual intercourse (*maithuna*):

(a) partial—continence during the day only, or for a period of one or more *praharas*, or limitation to one or two acts of intercourse during the full period;

(b) entire—complete abstinence from sexual relations.

(iv) In respect of worldly occupations (*vyāpāra*):

(a) partial—refraining from certain of the harmful activities of a householder;

(b) entire—complete abandonment of all activities.

It would appear that it is only in regard to food that the Digambara *ācāryas* admit the possibility of partial restraints: they insist on total abstinence in all other respects. Thus Amitagati\(^1\) stipulates for the performance of the *poṣadha* the relinquishment of all bodily adornment (*samśkāra*) including garlands, perfumes, unguents, and even betel (which is generally considered as *āhāra*), and of worldly duties, as well as a state of *brahma-caryā*. Similarly Kārttikeya’s\(^2\) ruling is clear: that without complete cessation of *ārambha* no *poṣadhopavāsā* is effective.

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\(^1\) Śr (A) vi, 89.  
\(^2\) KA 374.
With regard to food there are then three possibilities:  

(i) the best (uttama)—upavāsa (a complete fast);  
(ii) the next best (madhyama)—anupavāsa (a fast in which the taking of water is permitted);  
(iii) the least satisfactory (jaghanya)—eka-sthāna or sakṛd-bhojana (the taking of one meal a day).

All these food restrictions are of course forms of pratyākhyāna. There is fairly general agreement on the nature of the uttama and madhyama types but for the jaghanya type Āśādharā prefers ācāmāmla (taking only rice and water) or nirvikṛtya (taking only food without viṣkrīte) whilst Vasunandin offers a choice of eka-sthāna, or eka-bhakta, or ācāmāmla, or nirvikṛtya, and Vāmadeva mentions only kaññikāhāra (which is equivalent to ācāmāmla).

Pūjyapāda and Cāmuṇḍarāya regard the posadhāpavāsa as a relinquishment of the pleasures of the five senses even of such as are afforded to the ear by sounds. Cāmuṇḍarāya indeed etymologizes the word upavāsa as ‘the state in which the sense organs abide (vasanti) after reaching (upetya) quiescence’. In general it is held that the primary aim of the posadhāpavāsa is to enable the sāmāyika to be properly performed: wherever it is entire there of necessity the sāmāyika exists, where it is partial the sāmāyika may or may not be attained. Āśādharā takes up from Samantabhadra the cliché that a man performing the posadhā appears to onlookers as a muni on whom clothes have been draped.

According to the Śvetāmbaras the fast, like the avahyakas in general, may be carried out in a temple, in a posadhā-lālā, in the presence of a sādhu, or in one’s own home. The Digambaras are generally content to say that any secluded spot is suitable but Pūjyapāda and Cāmuṇḍarāya recommend a temple, or the abode of a sādhu, or one’s own fasting-room (sva-posadhāpavāsa-grha). Somadeva mentions a temple, one’s home, a hill-top, or a forest glade. The whole time should be spent in meditation (dhyāna) or scriptural study (svādhikṣṛṣṭi).

The posadhā ritual is given in considerable detail in the later

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1 RK iv. 19.  
2 SDhA v. 35.  
3 Śr (V) 292.  
4 BhS (V) 508.  
5 For an explanation of these terms see p. 209.  
6 T (P) vii. 21.  
7 CS, p. 12.  
8 SDhA vii. 5.  
9 CS, p. 12.  
10 Handiqui, p. 282.
Svetāmbara writings. The following description is taken from Yaśovijaya\(^1\), who has used a number of older texts:\(^2\)

On the *poṣadha* day the layman is to lay aside ornaments of gold and jewels and to remove garlands, *vilepanas* and *varṇakas* and to break off all his worldly occupations. Then taking all he requires for the *poṣadha* he should go to the *poṣadha-śālā* or to the presence of a *sādhū*, choosing a suitable piece of bare ground for defecation and micturition. If no *sādhū* is present he sets up a *sthāpanācārya* after reciting the *namaskāra*, then makes *airyā-pathiki-pratikramaṇa* and recites a *kṣamā-śramaṇa*.\(^3\) After examining his *mukha-vastrikā* for living organisms he again recites a *kṣamā-śramaṇa* followed by a declaration of his intention to carry out the *poṣadhopavāsa* either partially or entirely in the four kinds. After further repetitions of the *kṣamā-śramaṇa* he performs *sāmāyika* and *svādhyāya*. Then he again examines his *mukha-vastrikā* and also his clothes, and *rajo-haraṇa*, and the *sthāpanācārya*. Then he makes *pratilekhaṇa* of his bedding and brushes the *poṣadha-śālā*, and after *airyā-pathiki-pratikramaṇa* again, engages in *svādhyāya* like a *sādhū*. He may then, if it is the proper occasion, make *pūjā* in the temple. If his *poṣadhopavāsa* is not to be a complete fast (that is, if it is to be *ekālana*, or *acāmāmla*, or *nirvikṛtya*, or *amupavāsa*) he may go home to eat or drink or else have food or drink brought to him in the *poṣadha-śālā* by his servants but should not obtain his meal by begging as a *sādhū* would. Returning to the *poṣadha-śālā* he follows the same routine as before. If he has to satisfy a bodily need he must observe the same precautions as a *sādhū*. If required he should perform *vīśrāmaṇa* for the *sādhus*. At the end of the appointed time he declares that the *poṣadha* is completed, stands up, and recites the *namaskāra* and then, kneeling with his head touching the ground, recites verses in praise of disciples of Mahāvīra, who performed the *poṣadha*.

Āśādhara\(^4\) gives the following directions for the performance of the *poṣadhopavāsa*. After eating and feeding the *sādhus* at noon the layman should go to a secluded spot and fast. He should spend the rest of that day meditating on religion and, after performing the evening *pūjā* and other necessary duties, should pass the night on a

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\(^1\) *Dharma-Samgraha*, pp. 90 ff.

\(^2\) As, for example, Haribhadra’s commentary on the *Āvaiyaka Sūtra*.

\(^3\) For an explanation of this and other terms used see pp. 199 ff.

\(^4\) SDhA v. 36–38.
bed which is devoid of living organisms, devoting himself to svādhyāya, and letting his mind dwell on the anupreksās. After the six praharas of the night are over he is to get up and carry out the dawn pūjā and necessary duties, to pass the remaining ten praharas in similar fashion, and at noon on the morrow of the pāvana day to take a moderate repast, at the same time feeding the sādhus. During the fast pūjā should be made either mentally or with acītta materials such as aksāta to Jinas, śāstra and gurus, and all such diversions as music and dancing which lead the mind astray should be avoided.

More extensive information is given by Vasunandin. On the saptami and trayodāśi days of each half-month the layman, after eating and feeding the munis, is to wash his face and hands and feet, and clean out his mouth, and go to the temple for worship. After paying obeisance to the guru and carrying out the necessary duties in his presence he is to fast from the fourfold aliments also in his presence. The rest of that day he will spend reciting the scriptures, listening to dharma-hathās, and thinking on the anupreksās. He performs the evening pūjā and passes as much of the night as he can in the kāyotsarga posture. Having made pratilekhana of the ground and prepared a bed in a small compass he is to sleep in the temple or in his own house; or else he may pass the whole night in the kāyotsarga. Rising at dawn he will carry out the morning worship of Jina, śāstra and gurus with draavya-pūjā and bhāva-pūjā. According to the same pattern he will pass the actual poṣadha day and the morning of the pāraṇaka day which follows, and will then return home to eat and to feed the sādhus.

There is little factual difference in the aticāras recognized by Śvetāmbaras and Digambaras but there are two ways of arrangement of them: one traditionally Śvetāmbara, and the other adopted by the Digambaras and also by Haribhadra in the Dharma-bindu and by Hemacandra in the Yoga-tāstra. The former scheme is:

(i) failure to examine the sleeping-place (apratilekhita-sayyā);
(ii) failure to examine the place of excretion (apratilekhita-sthaṇḍila);
(iii) failure to sweep the sleeping-place (apramārjita-sayyā);
(iv) failure to sweep the place of excretion (apramārjita-sthaṇḍila);
(v) improper general performance of the fast (samyag anuṣṭāna).

1 Śr (V) 280–9. 2 DhB iii. 36. 3 YŚ iii. 118.
The second schema is more convenient as a basis for the present study:

(i) excreting without examining and sweeping the spot (aprtyupekṣitāpramārjītotsarga);
(ii) picking up or laying down an object without examining and sweeping the spot (aprtyupekṣitāpramārjītādāna-nikṣepa);
(iii) making one’s bed without examining and sweeping the spot (aprtyupekṣitāpramārjita-sāṃstāra);
(iv) lack of zeal in performance (anādara);
(v) forgetfulness (smṛty-anupasthāpana).

The aticāras as here presented are clearly modelled on those given for the sāmāyiha-vrata with which the poṣadhopavāsa is closely associated. It is of course the Tattvārtha-sūtra¹ that is responsible for the innovation and it is from this work that Haribhadra and, in his wake, Hemacandra have borrowed it.

(i) APRATYAPEKṢITĀPRAṂĀRJĪTOTSARGA. A suitable spot of ground must be chosen, examined, and swept either with a monk’s broom (rajo-haraṇa) or with the flap of one’s garment before voiding faeces, urine, spittle, or any bodily discharge. The Śvetāmbara writers specify that neither must there be a failure to do this nor must it be done distractedly (udbhṛnta-cetasā), if the destruction of living organisms by the dropped excreta is to be avoided.

(ii) APRATYAPEKṢITĀPRAṂĀRJITĀDĀNA-NIKṢEPA. Siddhasena Gaṇin² understands by this the picking and laying down of sticks, boards, stools, and similar objects without the due precautions already mentioned. Pujyapāda and Cāmunḍarāya³ explain this aticāra as the handling of objects used in the jīna-pūjā or in the obeisance to the guru such as perfumes, garlands, sandalwood paste, and incense or of articles of personal use such as pots and pans and clothing. The word nikṣepa does not always figure in the nomenclature of the aticāra but according to Hemacandra⁴ is always implied. Although this aticāra is missing from the traditional Śvetāmbara list the acāryas, taking sāyyā and sthandila as upalkśanas, regard it as included.

(iii) APRATYAPEKṢITĀPRAṂĀRJITA-SĀṂSTĀRA. Haribhadra,⁴ defining the sāyyā or sāṃstāra as ‘consisting of darbha grass,

¹ T (S) vii. 29. ² CS, p. 12. ³ YS iii. 118. ⁴ Āv (H), p. 8360.
'kusa grass, blankets, or clothes', says that pratilekhana is obligatory before going to bed, before lying down again after easing nature, before strewing grass on the ground, and indeed before entering the posadhana-sala. As in the case of the two preceding aticaras inspection and cleaning are everywhere held to be essential before mats and garments are spread on the ground. Hemacandra\(^1\) points out that in the designations of these three aticaras the negatives are used in a pejorative sense just as the term abrahmana is applied contemptuously to an unworthy brahmin.

(iv) Anadara. For Siddhasena Gachin\(^2\) this means a lack of zeal, and for Puyapada and Camundaraya\(^3\) more expressly a lack of zeal expressed in failure to perform the necessary duties (avoisyaka) owing to the travail of hunger. To this aticara corresponds the samyag ananupalana of the traditional Svetambara list defined by Haribhadra\(^4\) as a 'failure to carry out the fast according to the ritual with unflinching mind'. In this connexion Abhayadeva\(^5\) and Siddhasena Suri give the following elucidation. Vexed by hunger and thirst whilst performing the posadhopavasa the layman thinks: 'Tomorrow I shall have an excellent meal cooked, with ghrya-purusa cakes and other delicacies and shall drink grape-juice and other refreshing drinks, I shall bathe and anoint myself and make my toilet with saffron paste and comb my hair elegantly, if it is hot I shall sprinkle myself with water.' Thus he continues to desire the pleasures of the senses and to recall with lascious words and gestures the joys of venery and to ponder on the problems of worldly business which will confront him, so that there is no virtue in his fast. Devendra,\(^6\) in the Sraddha-dina-krtya, records a divergent designation for this aticara: bhjanabhoga ('the enjoyment of food'), which, by taking bhjana as an upalaksa, he interprets in the same way.

(v) shrty-anupasthapanas. Siddhasesa Gachin\(^7\) explains this as 'inability to remember whether one has or has not performed the posadhopavasa or whether one is or is not to perform it'. This is a fatal defect as the attainment of moksa is rooted in mindfulness. For the Digambaras this aticara is no more than lack of concentration and Aasadhara\(^8\) in fact applies to it the name anaikagrya 'an unsteadiness of the mind in fulfilling the necessary duties'.

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\(^1\) YS ili. 118.  
\(^2\) T (S) viii. 29.  
\(^3\) CS, p. 12.  
\(^4\) Av (H), p. 836b.  
\(^5\) T (S) viii. 29.  
\(^6\) SrDK, pt. ii, p. 126.  
\(^7\) P (A) 30.  
\(^8\) SDhA v. 40.
As in other cases Somadeva\(^1\) has a very personal interpretation of this \textit{vrata}. He holds the five \textit{aticāras} to be: failure to examine the ground (\textit{anavekṣa}), failure to sweep the ground (\textit{upratilekhana}), wrong physical activity (\textit{duṣkarmārāmbha}), wrong mental activity (\textit{durmanaskāra}), and failure to carry out the necessary duties (\textit{āvaśyaka-virati}).

The commentators show considerable interest in whether a layman is to use the monk’s broom (\textit{rajo-harāṇa}) for the operation of sweeping the ground, which is an essential part of the \textit{posadhopavāsa}. Haribhadra, Siddhasena Gaṇin, Hemacandra, and the Digambaras do not refer to the question but the other Śvetāmbaras all mention its use. Abhayadeva\(^2\) and Yaśodeva discuss the point at some length quoting the \textit{Āvaśyaka Cūrṇī} and other texts. If the layman who is making the \textit{posadhopavāsa} is with a sādhu he is to ask him for his \textit{rajo-harāṇa}, if he is at home he will use a \textit{rajo-harāṇa} if one is available, if not, the end of his garment.

THE DĀNA-VRATA (VAIYĀVRTTYA-VRATA, ATITHI-SAMVIBHĀGA-VRATA)

This \textit{vrata} covers the most important single element in the practice of the religion for, without almsgiving by the laity, there could be no ascetics and therefore no transmission of the sacred doctrine. But \textit{dāna} in its largest sense may include the giving of one’s daughters to wife and the transmission of property to one’s heirs (in other words questions of marriage and succession), the exercise of charity to relieve want even outside one’s own community (a form of \textit{ahimsā}), the construction of temples and communal institutions such as \textit{posadha-sālās}, and even the performance of \textit{pūjā} (viewed as the giving of flowers, incense, flagstaffs, and similar offerings to the Jina). In the categories used to elaborate the doctrine \textit{dāna} also figures as one of the six \textit{karmans} to be carried out continually by the layman and as one of the constituents of the fourfold \textit{dharma}.

The designation usually applied to this \textit{vrata} is \textit{atithi-samvibhāga}

\(^1\) Handiquil, p. 283. \(^2\) P (A) 29.
(‘sharing with the guest’). The word *atithi* has in fact been specialized by the Jainas to signify a *sādhu* on his almsround and is explained to mean ‘one who has no *tīthi*,’ i.e. who is unfettered by the fixed dates—the *parvan* days or the festivals (*utsava*)—which are important in the secular life. Samantabhadra replaces the term *atithi-samvibhāga* by *vaivyāvyttya* which is more generally used to indicate the physical services rendered by laymen or monks to other monks in need. Kundakunda and Kār̄t̄tikeya prefer the form *atithi-pūjā* and Amṛtacandra *atithi-dāna*; whilst Somadeva is alone in employing the simple expression *dāna*.

Though agreeing on essentials Śvetāmbaras and Digambaras differ considerably in their formulation of the subject. It is generally recognized that five factors have to be considered:

1. the recipient (*pātra*);
2. the giver (*dātr*);
3. the thing given (*dātavya, dravya*);
4. the manner of giving (*dāna-vidhi*);
5. the result of giving (*dāna-phala*).

The first four of these are set out in a separate *śūtra* at the end of the seventh *adhyāya* of the *Tattvārtha-śūtra*. Pujiyapāda, commenting on this, states that the recipient is of superlative quality if possessed of attributes which lead to *mokṣa*, the giver if devoid of envy and dejection, the thing given if it conduces to study and religious austerities, the manner of giving if the *atithi* is welcomed with fitting reverence. He adds that the excellence of the reward is proportionate to these qualities just as a rich harvest depends on the fertility of the soil, the grade of the seed, and similar factors.

The Śvetāmbaras regard *dāna* as conditioned by five factors to which it must be appropriate (the enumeration is canonical and is found in all their *śrāvakācāra* texts from the *Śrāvaka-praṇāpti* onwards):

1. place (*deśa*), i.e. whether the area produces rice or wheat or other cereals or pulses;
2. time (*kāla*), i.e. whether there is famine or abundance;
3. faith (*śraddhā*), i.e. whether the giver is in a state of purity of mind;

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1 *Śr (V)* 220.  
2 *T (P)* vii. 39.
(iv) respect (sákára), i.e. whether due attention is shown to the atithi;
(v) due order (kráma), e.g. whether the boiled rice (odána) or the rice gruel (péya) is offered first.

The Tattvārtha-bhāsaYa refers to these factors as the vidhi and Siddhasena Gañin² interprets them rather differently from the other ācāryas. For him the mention of deśa means that the spot must be free of sthāvāra-jīvās and trasa-jīvās, kāla implies a meal-time by day and not by night or a suitable occasion for offering clothes and begging bowl, śrāddhā signifies a desire to give alms, whilst by krama are intended the traditional usages of a country in such matters as apparel or else the classification of pātras into uttama, madhyama, and jaghanya. Like the other Śvetāmbaras he understands by sathāra what the Digambaras call the punyās.

With this goes a conventional description³ enjoining that the alms offered must be nyayāgata ('righteously acquired' by oneself or by one's forebears and not the product of reprehended occupations) and kalpaniya ('suitable', i.e. in the case of food, in conformity with the canonical prescriptions as to what may be eaten); and that they must be given with deep devotion, in the consciousness that it is the atithi who confers rather than receives a favour. In fact, as the Tattvārtha-sūtra³ says, dāna is an outpouring of one's substance to benefit both the recipient who takes food and drink and the giver who finds the recompense of his action in another life.

To return to the five topics enumerated by Vasunandin both Śvetāmbaras and Digambaras recognize a classification set out in full by Amṛtacandra,⁴ Amitagati,⁵ Vasunandin,⁶ and Āśādhara into three or, if the undesirable types are included, five pātras:

(i) the best recipient (uttama-pātra)—a Jaina ascetic (sahalavirata);
(ii) the next best recipient (madhyama-pātra)—a Jaina layman who is mounting the ladder of the pratimās (virata-virata);
(iii) the least satisfactory recipient (jaghanya-pātra)—a non-practising layman who has the right belief (avirata-samyag-drṣṭi);

² T (S) vii. 34 (p. 119).
³ T (S) vii. 33.
⁴ PASU 171.
⁵ śr (A) x. r–38.
⁶ śr (V) 221–3.
(iv) a poor recipient (ku-pātra)—a person of righteous life but without right belief (samyakta-vivarjita);
(v) a wrong recipient (a-pātra)—a person devoid of right belief and of all good qualities, delighting in meat, alcohol, and honey (samyakta-śila-vrata-varfita).

Somadeva\(^1\) seems to be the originator of another classification of the pātras designed to put a premium on erudition:

(i) ascetics and laymen who are the support of the faith (samayin);
(ii) astrologers and specialists in other sciences of practical utility (sādhaka);\(^2\)
(iii) orators, debaters, and littérateurs (samaya-dipaka or samaya-dyotaka);
(iv) ascetics and laymen who have accomplished austerities and observe the mūla-guṇas and uttara-guṇas (naiṣṭhika, sādhu);
(v) leaders of the community in the field of religion (gaṇadhipa, sūri).\(^3\)

Āśādhara\(^4\) has incorporated this classification into his own work, slanting it slightly by substituting naiṣṭhika for sādhu and gaṇadhipa for sūri, since both these terms may be understood to cover laymen as well as ascetics.

Somadeva\(^5\) seems also to be responsible for a general classification of dāna not found elsewhere except as a quotation in the commentary to the Sāgāra-dharmāmya.\(^6\)

(i) sāttvika—alms offered to a worthy recipient by a giver possessed of the seven dāty-guṇas;
(ii) rājasa—alms offered in self-advertisement for momentary display and in deference to the opinion of others;
(iii) tāmasa—alms offered through the agency of slaves or servants without considering whether the recipient is good or worthy or unworthy and without showing marks of respect.

Of these the first is the best and the last the worst. Here as elsewhere Somadeva shows his indebtedness to vedāntist influences.

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2. The meaningless śrūvaka of the printed text should certainly be emended to sādhaka.
3. These pātras cover the same categories of individuals as those listed by Hemacandra as prabhāvakas (p. 45).
4. SDhA ii. 51.
6. SDhA v. 47.
He goes on to explain\(^1\) that a meritorious ascetic is the most deserving of all pātras but where no sādhu is available charity may be given to any co-religionist. To test the worthiness of the recipient is unnecessary since the mere act of giving purifies the layman; he will in any event have to disburse money, and dāna is the best way of employing his wealth. Almsgiving to adherents of other faiths can do little good, and they should never be entertained in one’s own house as their presence there might vitiate the ritual of the nine punyās. In particular a rigorous ban is placed on all contact with Buddhists, Čārvākas, Śaivas, and Ajīvakas.

The Digambaras have established a list of qualities which should be manifested in a giver. These seven dātṛ-guṇas are:

(i) faith (śraddhā)—confidence in the result attained by the alms given;
(ii) devotion (bhakti)—love for the virtues embodied in the recipient;
(iii) contentment (tuṣṣṭ)—joy in giving;
(iv) zeal (sattva)—even when one is not rich, that energy in practising dāna which excites the admiration of the very rich;
(v) discrimination (vijñāna)—awareness of what is fit or unfit to be given;
(vi) disinterestedness (lobha-parityāga, alubdhatā, alaulya)—lack of desire for worldly reward;
(vii) forbearance (kṣamā)—absence of anger even when there are grounds for it.

Such is the list given by Devasena,\(^2\) Amitagati,\(^3\) and Cāmuṇḍarāya.\(^4\) A less developed Śvetāmbara version of this is found in Siddhasena Gaṇin’s commentary on the Tattvārtha-sūtra:\(^5\) śraddhā, sattva, vītṛṣṇatā, kṣamā, vinaya, sakti.

Another Śvetāmbara version is given in the Tattvārtha-bhāṣya:\(^6\)

(i) absence of ill will towards the recipient (anasuyā) (anasuyatva)
(ii) absence of dejection in giving (aviṣāda) (aviṣāditva)
(iii) absence of condescension towards the recipient (aparībhāvītā) (nirahāṅkārītva)

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\(^1\) Handiqui, pp. 284–5.
\(^2\) BhS (D) 496.
\(^3\) Sr (A) ix. 3–10.
\(^5\) T (S) vii. 33 (p. 117).
\(^6\) Ibid. 34 (p. 120).
(iv) joy in giving (priti-yoga)  
(v) auspicious frame of mind (kula-labhisandhitā)  
(vi) lack of desire for worldly result (drṣṭa-phalānapekṣitā)  
(vii) straightforwardness (nirupa-dhatva)  
(viii) freedom from hankering for another rebirth (anidānatva).

The forms given in brackets on the right belong to the list of seven dātr-guṇas of the Digambara Amṛtacandra. It is apparent, therefore, that the dātr-guṇas vary between six and eight in number, with the figure of seven stabilized in the standard list of the later Digambara texts.

Amitagati considers that the best giver is a man who practises dāna merely from hearing about it, the next best he who practises it because he has seen it carried out, and the least satisfactory he who fails to practise it even though he has both seen and heard of it. Almsgiving is totally ineffective if performed by one who beats or hurts or intimidates others or commits such offences as theft. It must always be accompanied by fair words for, offered ungraciously, it provokes enmities. If a giver still regards what he has given as his own property all his possessions will be stolen from him by his sons or wives or by thieves.

The Digambaras give a fourfold classification of the dātavya:

(i) shelter to living beings in fear of death (abhaya);  
(ii) food (ākara, anna);  
(iii) medicaments (auṣadha);  
(iv) knowledge (jñāna).

Naturally this caturvidha-dāna represents a purely conventional division and applies only in part to the atithi-samvibhāga-vrata.

A variant classification of the caturvidha-dāna is given by Pujyapāda and Cāmunḍarāya:

(i) food (bhikṣā);  
(ii) religious accessories (dharma-pakaraṇa) which fortify the ratna-traya;

2 PASU 169.  
3 e.g. Śr (V) 233–8.  
4 Śr (A) ix. 40–43.  
This schematization of course restricts the concept to almsgiving.

The concept of what may licitly be given varies. As suitable for almsgiving Haribhadra\(^1\) recommends food and drink, clothes, almsbowls, and medicaments (\textit{auṣadha, bheṣaja}), and expressly excludes money (\textit{hiraṇya}). Siddhasena Gaṇin\(^2\) enumerates food, clothes, almsbowls, and staves (\textit{daṇḍaka}). The food should be rice, wheat, or other cereals, excellent of its kind, well-cooked, and well-flavoured. Devagupta\(^3\) lists food such as sweetmeats, drink such as milk or grape-juice, clothes, almsbowls, medicaments, blankets, and lodging (\textit{dayyā} explained as \textit{vasati}). Abhayadeva\(^4\) and Yaśodeva repeat Haribhadra’s list of \textit{dātavya} again insisting that no money may be given.

Hemacandra\(^5\) remarks that it is sometimes suggested that there is no canonical authority for \textit{dāna} in any form other than food and drink and goes on to quote texts permitting the offering of clothes, blankets, bedding, \textit{rajo-haraṇas}, and other necessary accessories, to ascetics. Such gifts are justified because the monk is thereby enabled through care for his body to pursue the religious life. Clothes obviate the need to seek the warmth of a fire which would destroy brushwood and they help him to concentrate his mind on \textit{sukla-dhyāna} and avoid the disturbance of sickness. The use of an almsbowl makes it easier for him to avoid swallowing food which is impure or water in which there are minute forms of aquatic life. It is irrelevant to say that there is no record of the \textit{tīrthaṅkaras} possessing clothes or almsbowls and that accordingly their disciples do not need them, since by their supernatural knowledge the Jinas can distinguish between tainted and untainted food and between sterile water and water containing living creatures, and so do not need almsbowls. Again when \textit{sādhus} are obliged to go outside during the rainy season the blanket helps to avoid the destruction of \textit{ap-kāyas} whilst the merciful purpose of the \textit{rajo-haraṇa} is too well known to need description. Similarly the \textit{mukha-vastrikā} serves to preserve \textit{sampūṭa-jivas}, saves \textit{vāyu-kāyas} from perishing in the stream of hot air emanating from the mouth, and

\(^1\) Äv (H), p. 837b. 
\(^2\) T (S) vii. 34 (p. 119). 
\(^3\) NPP 121. 
\(^4\) P (A) 31. 
\(^5\) YŚ iii. 87 (pp. 521–6).
prevents prthvi-kāyas entering in the form of dust. In the rainy season, too, the use of planks (phalaka) and stools (piṭha) to lie and sit on is essential, since it is forbidden to lie on ground which is covered with mould (panaka) and tiny living creatures (kunthu), whilst bedding is required in the hot and cold seasons. Most beneficial to the life of the ascetics is the provision of lodging, for an upāsīrāya furnishes them with food and drink and clothing and beds at the same time, and protects them from cold and heat, and thieves, and stinging insects. In fact it can be said that there is no objection to any article required for the religious life and the giving of such articles is therefore meritorious.

Hemacandra⁵ is equally explicit in his definition of undesirable gifts (ku-dāna). Gold and silver inflame the passions of anger, greed, and lust, iron provokes the death of living beings, sesamum seeds afford a breeding ground for the spontaneous generation of living organisms. Nor can there be any merit in the gift of a cow which destroys living creatures with its hooves, eats unclean things (even though its dung is esteemed holy), and is the cause of suffering to its calf each time it is milked; go-dāna is therefore a form of mūḍhata, of foolish superstition. Similarly kanyā-dāna the gift of a daughter in marriage cannot be regarded as meritorious: whatever fools may think, even the dowry given at a wedding is no more than an oblation that falls in the dust, for a woman is the key to the door that leads to an evil destiny and bars the way of salvation, it is she who steals away the treasure of the religious life. Offerings to the spirits of the ancestors are equally vain: those who seek to nourish the dead are in effect watering a wooden club in the belief that it will sprout into growth. It is absurd to imagine that the ancestors will derive sustenance from food given to brahmans. Offerings made or ascetic practices pursued by a son cannot absolve a parent from sin. Special condemnation is reserved for the offering of meat to recipients of alms.

Devendra⁶ recommends as licit alms for a sādhu, in addition to the fourfold aliments, medicaments, clothes, woollen or cotton, almsbowls, books, staves of wood or bamboo, blankets, and rajo-haraṇas. But the best of all forms of dāna is the gift of a dwelling-place (vasati) for in addition to food and shelter this gives the possibility for study and meditation and development of the righteous life.

¹ YS iii. 87 (the antara-ṭhokoh on pp. 527–32). ² ŚrDK 176–8.
Among Digambara ācāryas Amitagati furnishes the fullest information about what may or may not be given. Forbidden objects include anything by which a living being may be killed, by which harmful activities may be provoked, through which misfortune is occasioned or disease spread, or as a result of which fear is inspired or the recipient ruined. There is an express ban on the gift of land—the earth is compared to a pregnant woman whose foetus, represented by the jīvas living within it, is destroyed by ploughing—and houses, as in them harmful activities which prolong the cycle of transmigration are carried on. The other items on his list are virtually the same as those enumerated by Hemacandra: iron, gold, money, sesamum seed, meat, kanyā-dāna (marriage is the concentration of all harmful activities) offerings to the pīṭḥ, and go-dāna (the cow is the object of false beliefs and is given by people who follow a false path). Licit dāna on the other hand includes anything which destroys disease, has a beneficial effect for another person or strengthens devotion to religion; and in addition to the caturvidha-dāna, clothes, almsbowls, and shelter (āśraya) as distinct from landed property.

Somadeva, after listing the caturvidha-dāna, remarks, in connexion with āhāra-dāna, that food offered as alms should not have been touched by evil persons or consecrated to devas or Yakṣas; nor should it have been bought in the market or be prepared with unseasonable commodities. Food, shelter, and books are to be supplied to the monks so that they can devote themselves to study and meditation which are impossible without comforts. Physical toil and the career of arms demand less effort from a man than intellectual concentration.

In contrast to Somadeva, who mentions only the caturvidha-dāna to ascetics, Vasunandin enjoins the giving of food not only to the monk on his almsround, but to the very young and the very old, the blind, the dumb, and the deaf, strangers from another land, and sick people; this is the practice of karuṇa-dāna. To all who are weakened by disease, fasting, fatigue, or anxiety, salutary medicines are to be given. Jñāna-dāna implies arranging for the study and recitation of the scriptures as well as the distribution of texts that have been copied out.

In the treatment of ku-dāna Āśūdhara propounds certain

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1 Sr (A) ix. 44–69.  
2 Sr (A) ix. 81–107.  
3 Handiqui, p. 284.  
4 Sr (V) 235–7.
distinctions. In agreement with Amitagati he lays down that a naiśṭhika layman may give nothing that is prejudicial to right conduct and right belief. Offerings to the spirits of the ancestors, donations of lands to brahmins for the performance of special ceremonies, gifts made to ward off untoward consequences at eclipses of the sun or moon, and astrological conjunctions all come under this ban. It applies also to gifts of land and gold on the occasion of the marriage of a daughter where the recipients may make evil use of them so that in general the ku-dāna for a naiśṭhika includes land, houses, iron, cattle, and horses.1 However, a pāksika layman is not only not forbidden but is enjoined to give his daughter and with her lands, house, gold, jewels, horses, elephants, and carriages to suitable co-religionists. Such kanyā-dāna is a form of sama-datti.2 As an expression of karuṇa-dāna3 one should support those who are in need because they have no livelihood, whether or not they are one’s dependants, by giving them food by day, and water, betel, cardamums, and medicines even by night.

The primary form of dāna is of course food and as an ascetic must live by begged food it must always be the most important. The Devādāśāṃprakṛta4 affirms that the giving of food embodies all gifts since the diseases of hunger and thirst occur every day. It preserves life and through the strength given by it sādhus study the scriptures night and day.

The abhaya-dāna, extolled as the noblest of all gifts and repeatedly illustrated by the famous apologue5 of the four queens and the robber, is only in name a form of dāna and belongs properly to the sphere of ahimsā.

Successive Śvetāmbara writers6 give a ritual for dāna quoted from the Āvāyaka Cūrṇī. When a layman has completed the posadhopavāsa he is under an obligation to feed monks before he breaks his fast but at other times he may eat either before or after the almsgiving. When the mealtime approaches he puts on his best clothes and ornaments and goes to the sādhus’ lodging to invite them to come and accept alms. If able to, they accept and two of them—one should not go alone—return with him, walking in front with the layman behind them. Directing them to his house he in-

1 SDHā vi. 53. 2 SDHā ii. 56–57. 3 SDHā 75–76.
4 KA 363–4.
5 A summary of this tale in English is to be found in Jacobi’s introduction to his edition of the Samarāditya-kathā. The Prakrit text appears on pp. 785–7.
6 e.g. YŚ iii. 87 (pp. 526–7).
vites them to sit down. Either he himself gives them food and drink or else he holds the platter whilst his wife offers the alms. Then he makes obeisance to them and accompanies them for a few steps as they leave, after which he may take food himself. If there are no sādhus in the village where he lives he should go to the door when it is time to eat and look carefully in all directions giving expression to the pious wish: 'If only there were sādhus then I should find the way to salvation (nīṣṭarī tībhavīṣyam).’ The layman should in any event only consume the same food as has been offered to the monks, but the food should not have been specially prepared for them, though what is given must be of the best quality.

Devendra describes the layman as making puja to the household images when the time to eat comes. Having prepared the best gruel he invites the sādhus, and as soon as he espies them coming towards his house he goes to meet them. Surrounded by his household he makes obeisance to them. Then like a physician to a sick man he should apply the treatment of dāna, taking into consideration time and place and circumstances (avasthā—explained as 'whether there is famine or abundance'), and the individual (puruṣa—explained as signifying whether he is ācārya, upādhyāya, young, old, in good or in ill health). These elements recall the five factors listed earlier as conditioning the giving of alms.

The Digambaras treat the ritual (dāna-vidhi) as made up of nine elements termed puṇyas: these are mentioned by Kārttikeya and Samantabhadra and enumerated by Vasunandin, Āśādhara, and Vāmadeva as follows:

(i) reception (pratigraha, sthāpana)—seeing the monk at the door of his house or inviting him from a distance the layman should welcome him with the words: Namo 'stu tiṣṭha;
(ii) giving a seat of honour (ucca-sthāna, yogyāsana)—if he accepts the proferred alms he is to be brought into the house and led to the best seat;
(iii) washing the feet (andhri-kṣālana, carana-kṣālana, pādodaka)—his feet are then reverently washed;
(iv) worship (arcana)—the layman then pours the pādodaka (water in which the feet have been washed) on his own head and makes puja to the sādhu with perfumes, flowers, aksata, naivedya, incense, fruits, and lamps;

1 SzDK 171-5.
(v) obeisance (ānati, praṇāma)—next after putting on him a garland of flowers and reciting the pañca-namaskāra he bows down to him;

For the act of dāna purity under four aspects is necessary, the first three referring to the donor:

(vi) purity of mind (manah-suddhi)—freedom from ārta-dhyāna and raudra-dhyāna;
(vii) purity of speech (vācana-suddhi)—the avoidance of harsh words;
(viii) purity of body (hāya-suddhi)—firm control of the senses;
(ix) purity of food (anna-suddhi).

The sixth, seventh, and eighth items of this list represent another manifestation of the familiar category of the tri-yoga—mind, speech, and body.

The impurities of food (piṇḍa-dosā) in other words the defects that preclude its acceptance as alms by monks form a canonical category familiar both to Śvetāmbaras and Digambaras. They belong rightly to the field of yatī-ācāra but are enumerated by some writers on the lay life. A figure of fourteen is usually set for them though a late Digambara writer, Vāmedeva¹ notes sixteen. Here is the list as given in a verse quoted by Vasunandin from the Mūlācāra:² nails, living organisms, bones, excrement, hair, specks of dirt, meat, blood, skin, tubers, roots, fruits, seeds, and particles of grain.

In their developed form as a category of nine the puṇyas are peculiar to the Digambaras; however, the Śvetāmbaras include the same elements under what they term satkāra. Thus Haribhadra³ mentions standing up (abhuyutthāna), offering a seat (āsana-pradāna), worship (vandana), and following the departing guest (anuvrajana). To these Siddhasena Gaṇin⁴ adds massaging the feet (carana-pramārjana) the final ādi indicating that the enumeration is not complete. Siddhasena Gaṇin⁵ notes that any gift may be either

(i) solicited (prerita) like the food begged by a sādhu; or
(ii) accepted (anumata) like the clothes given to an ācārya who, desirous to show favour to the giver, approves the offering made; or

¹ Bh (V) 530. ² Mūlācāra, 484. ³ Āv (H), p. 837b. ⁴ T (S) vii. 16 (p. 94). ⁵ Ibid. 34 (p. 118).
(iii) not rejected (anirākṛta) like the offerings of flowers or incense made to the Jina.

As a postscript to the discussion of the dātavaya it is worth noting that a fifteenth-century writer Ratnaśekhara\(^1\) distinguishes three types of licit dāna: first, the fourfold aliments; secondly, clothes, almsbowl, blanket, and rajo-harana; and thirdly such articles as needles (sūci), sewing-thread (piṭṭalaka), nail-cutters, and ear-cleaners. In his view\(^1\) there should be annually a presentation of certain articles including clothes, blankets, rajo-harana, thread, wool, almsbowls, jugs (udārikaka), water jars (tumbaka), staves, needles, and pins (kantaka).

The insistence on the results of dāna is proportionate to its pre-eminence among religious duties. Like other meritorious acts it can contribute to the extinction of karma or to the amassing of a favourable karma or may find requital in the present life. Even though the scriptures teach that all almsgiving is vitiated if done for worldly fame it is still true, as Vasunandin\(^2\) says, that the ignorant are loath to perform any action from which they can expect no material result. Samantabhadra\(^3\) has written that the feeding of ascetics wipes away the karma heaped up by the activities of the household life just as water washes away blood.

Though the older texts mention various auspicious results from almsgiving the Digambaras\(^4\) come more and more to associate dāna with rebirth in the fairy-tale world of the bhoga-bhūmi. In fact a regular equation is established: gifts to an uttama-pātra bring rebirth in an uttama-bhoga-bhūmi, to a ku-pātra in a ku-bhoga-bhūmi, and so on, whilst gifts to an apātra lead to no result whatever; Amitagati, Vasunandin, Āśādha, Devasena all dwell on this theme. The Śvetāmbaras do not seem to regard this kind of reincarnation as having any special connexion with dāna.

Amṛtacandra,\(^5\) concerned as always to stress the unique importance of ahimsā and its permeation of every vrata, affirms that, since acquisitiveness (lābha) which is a manifestation of hīṃsa is overcome by dāna, almsgiving brings about a cessation of hīṃsa. That man is full of lobha who fails to feed the monk who comes to his house like a bee in flight without causing injury in his path.

1. Śrāddha-vidhi, p. 161a.
2. Śr (V) 239.
3. RK iv. 24.
4. Śr (A) xi. 62–88; Śr (V) 239–70; BhŚ 497–533.
5. PASU 172–4.
The aticāras of the atithi-samvībhāga-vrata are enumerated similarly by all writers, Śvetāmbara and Digambara, except Samantabhadra:

(i) depositing alms on sentient things (sacitta-nikṣepa);
(ii) covering alms with sentient things (sacitta-pidhāna);
(iii) transgressing the appointed time (kālāti-krama);
(iv) pretending that the alms belongs to others (para-vyapa-dehā);
(v) jealousy in almsgiving (matsarītā).

Samantabhadra\(^1\) replaces the third aticāra by anādara (lack of respect) a vague term taken from the sāmāyika- and poṣadhopavāsa-vratas.

(i) SACITTA-NIKṢEPAP. Siddhasena Gañin\(^2\) explains this as the depositing of the licit fourfold aliments on sentient uncooked grains of rice, wheat, or barley with the intention of avoiding almsgiving since such dāna, though offered, cannot be accepted by the sādhu; thus the fame of an almsgiver will be obtained at no cost. Haribhadra\(^3\) takes the same view. Abhayadeva\(^4\) and Yaśodeva interpret as 'depositing on the earth' (which is full of prthvī-kāyas). Hemacandra\(^5\) offers the choice of both explanations. Pūjyapāda\(^6\) and Cāmunḍarāya consider that the aticāra refers to the placing of food on a lotus leaf or other leaf; this would be a mistake on the giver's part but not necessarily evidence of a niggardly intention. Āśādhara\(^7\) suggests that it may mean 'depositing on the ground, on water or on plant leaves'.

(ii) SACITTA-PIDHĀNA. The Śvetāmbaras all interpret this in the same way: covering the alms offered with fruit, leaves, flowers, or roots with the same intention as in the previous aticāra. The Digambaras Pūjyapāda and Cāmunḍarāya\(^8\) speak only of lotus leaves.

(iii) KĀLĀTI-KRAMA. The Śvetāmbaras understand by this the offering of dāna either when the time has passed for the monks to eat or when the time has not yet come, so that in either case they are obliged to refuse. As before, the covert intention is to avoid almsgiving. Haribhadra,\(^4\) in fact, quotes a verse to the effect that the real value of giving lies in giving at the right time. The Digambaras describe this aticāra as 'offering alms at an unfitting time'.\(^8\)

\(^1\) RK iv. 31. \(^2\) T (S) vii. 31. \(^3\) Āv (H), p. 838b. \(^4\) P (A) 32. \(^5\) YS iii. 119. \(^6\) T (P) vii. 36. \(^7\) SDhA v. 54. \(^8\) CS, p. 14.
(iv) Para-vyapadeśa. For Haribhadra\(^1\) and Siddhasena Ganin\(^2\) this implies an artifice of the following kind: if a monk arrives in quest of alms at the time that a layman is breaking his fast after the posadhopaśa he is merely told ‘this does not belong to us but to someone else’ or ‘this belongs to so-and-so, go and ask him’. This interpretation is followed by the later Śvetāmbaras and by Āśādhara. Pūjyapāda\(^3\) and Cāmuniḍarāya suggest that the aticāra consists in offering some other person’s alms as if it were one’s own.

(v) Mataritā. Two possibilities of interpretation are uniformly admitted by the Śvetāmbara authorities.\(^4\) Either maturitā means a state of resentment or anger aroused by the monk’s solicitation even though alms are actually given; or a feeling of envy (defined as ‘dejection at the excellence of another person’) provoked by the sight of a well-to-do neighbour giving generously. This again will stimulate egoistic emulation. Pūjyapāda and Cāmuniḍarāya\(^5\) understand by maturitā a lack of respect in almsgiving even though an offering is made. Āśādhara\(^6\) combines the Śvetāmbara and Digambara versions.

All these offences are aticāras because whatever the artifices adopted the rightness of dāna is never called in question and the external marks of respect for the mendicant which constitute the satkāra are observed; actual impediments to the giving of alms or dejection of mind for that cause would, as Devagupta\(^6\) points out, constitute a bhāṅga.

There is another general classification, again Digambara, of the act of giving, in this case more usually termed datti:

(i) almsgiving (pātra-datti);
(ii) giving shelter (dayā-datti) equivalent to abhaya-dāna or karuṇa-dāna;
(iii) transfer of one’s entire property to a son or kinsman before abandoning the lay life (sakala-datti or anvaya-datti);
(iv) gifts to equals (sama-datti) covering such subjects as transfers of property during one’s lifetime or the marriage of a daughter.

The distinction of the first and fourth types is inevitably blurred at many points.

\(^1\) Āv (H), p. 838b.
\(^2\) T (S) vii. 31 (p. 115).
\(^3\) T (P) viii. 36.
\(^5\) SDhA v. 54.
\(^6\) NPP 127.
This fourfold datti is perhaps best defined as the treatment given to dāna when regarded as one of the six daily duties. The classification introduced, it would seem, by Jinasena² is taken up by Cāmunḍarāya,² who is indebted on more than one score to the Mahāprāṇa, and later by Āśādharā, and finds a last distant echo in Medhāvin. Of its four elements pātra-datti has already been discussed, dayā-datti belongs really to ahīṃsā, and sakala-datti will be dealt with later under the kriyās. Sama-datti is defined by Jinasena³ as the giving to an excellent recipient—similar to oneself in respect of kriyā, mantra, and vrata—of land, and gold, and horses, and elephants, and chariots, and daughters; such an uttama-pātra is styled nistāraka (one who assists or rescues). If no person equal to oneself in these respects is to be found such dāna may be made to a madhyama-pātra. Āśādharā⁴ understands by kriyā such ceremonies as the garbhādhāna described in the Mahāprāṇa, by mantra the pañca-namaskāra and other ritual formulae, and by vrata the pūjā and the mūla-guṇas. The distinction between pātra-datti and sama-datti is pointed again by Āśādharā⁵ in a verse which proclaims that a dharma-pātra is to be entertained for the sake of one’s well-being in a future life and a kārya-pātra for the sake of one’s repute in this world. Kanyā-dāna, so strongly condemned by Hemacandra or by Amitagati,⁶ is extolled on the other hand from the angle of sama-datti as the path to happiness in this world, since a wife, says Āśādharā,⁷ punning in a way that reflects a turn of phrase of the neo-Indian languages, is called a house (grha), but a mere mass of walls and matting cannot be called a house.

The question how much of one’s property is to be devoted to dāna is raised with increasing frequency in the later texts. The earliest writer to give a clear-cut answer to this question seems to have been Devasena,⁸ who takes the view that a wise man should divide his property into six parts. The first is for the dharma, the second for the upkeep of his family, the third for luxuries (bhoga), the fourth for maintaining his servants, and the fifth and sixth shares together are to be used for performing pūjā.

It would appear that Hemacandra⁹ is the author of a more

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² MP xxxviii. 35. ³ CS, p. 20. ⁴ SDhA ii. 57. ⁵ Ibid. 50. ⁶ Śr (A) ix. 57–58. ⁷ SDhA ii. 59. The phrase is borrowed from Somadeva. ⁸ BhS (D) 578–80. Other views on the proper distribution of one’s material wealth are given by Jinasamāṇḍana (ŚrGuV, p. 34b). ⁹ YŚ iii. 120 (pp. 583–95).
schematic presentation of dāna in the form of the seven fields (kṣetra), though the term kṣetra at least is older for Haribhadra uses it twice in the Dharma-bindu: vibhavocitam vidhinā kṣetra-dānam1 ‘give alms in proportion to one’s substance, and in accordance with the ritual, to the kṣetras’ and vitarāga-sādhanavāh kṣetram2 ‘the kṣetra is made up of those who excel in the law of the Jina’. The commentator here explains kṣetra as ‘a recipient worthy to be given alms’. Hemacandra describes as an illustrious disciple (mahā-śrāvaka) the man who abides by the vrata and sows his wealth on the seven fields with compassion for those in great misery.3 The seven kṣetras are:

(i) Jaina images (jīna-bimbā)—wealth is sown on them by setting them up, by performing the eightfold pūjā, by taking them in procession through the city, by adorning them with jewels, and by dressing them with fine clothes.

(ii) Jaina temples (jīna-bhavana)—new ones are to be built and old ones restored.

(iii) Jaina scriptures (jīnāgama)—the copying of the sacred texts and the giving of them to learned monks to commentate.

(iv) Monks (sādhu)—ordinary almsgiving.

(v) Nuns (sādhvī)—ordinary almsgiving.

(iv) Laymen (śrāvaka)—the inviting of co-religionists to birth and marriage festivals, distributing food, betel, clothes, and ornaments to them, constructing public posadha-sālās and other buildings for them, and encouraging them in religious duties. Charity is to be extended to all those who have fallen into evil circumstances.

(vii) Laywomen (śrāvikā)—all the duties under the last head apply equally in respect of women, who are not naturally more perverse than men.

The last four kṣetras are the familiar four limbs (catur-āṅga or catur-varṇa) of the Jaina community.

Hemacandra4 goes on to say that a mahā-śrāvaka should use his wealth indiscriminately to assist all who are in misery or poverty, or who are blind, deaf, crippled, or sick, irrespective of whether recipients or not. Such sowing of one’s substance is to be made

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1 DhB iii. 71.  
2 Ibid. 73.  
3 YŚ iii. 120 (verse).  
4 Ibid. (p. 595).
with limitless compassion but not with devotion (bhakti) as in pātra-dāna.

Subsequent Śvetāmbara writers take over from Hemacandra the seven kṣetras as a convenient method of treating the subject of dāna and Āśādharā refers to them when discussing the appropriateness of giving alms to laywomen and nuns.

A later development is apparent in the sangha-pūjā or distribution of blankets, cloth, needles, thread, staves, almsbowls, rajo-haraṇas, and other objects useful to an ascetic. Ratnaśekhara and Cāritrasundara recommend that this should be carried out annually.

THE SALLEKHANĀ-VRATA

Sallekhana, generally interpreted as ritual suicide by fasting, the scraping or emaciating of the kṣāyāyas forms the subject of a vrata which, since it cannot by its nature be included among the formal religious obligations, is treated as supplementary to the twelve vrata; however, in a few cases—by Kundakunda, Devasena, Padmanandin, and Vasunandin—it has been incorporated, rather anomalously, into the twelve as the last sīkṣā-vrata. Early in the Śvetāmbara tradition the Śrāvaka-prajñāpti expressly states that sallekhana is not restricted to ascetics; but already in the Śrāvaka-dharma-pañcālaka it is given only a perfunctory mention; it is absent completely from those chapters of the Dharma-bindu which deal with the lay life; even Hemacandra, despite the amplitude of his coverage of śrāvakācāra, devotes only a very short space to the subject, and after his day the śrāvakācāra texts are in general silent.

The Nava-pada-prakahara seems to be the only Śvetāmbara śrāvakācāra to treat sallekhana in detail. It lists the seventeen possible forms of voluntarily chosen death of which three only are permissible for a Jaina. In fact these three are fused together but the name of only one—praṇopagamana (by the later Śvetāmbaras often falsely saksritized from Prakrit pāvagamana as pādapa-gamana and by the Digambaras sometimes abbreviated to praṇa)—

1 SDhA ii. 73. 2 Śraddha-vidhi, p. 161a. 3 ĀU vi. 19. 4 CS, p. 23. 5 SrPr 38a. 6 P (Sūdih) 40. 7 YŚ iii. 149-53. 8 NFP 129-35. 9 For a consideration of these see von Kampitz, Über die vom Sterbefasten handelnden älteren Paippa des Jaina-Kanons, Hamburg, 1929.
is retained to become synonymous with *sallekhanā* itself, which is also often called *samādhi-maraṇa*.

Various reasons may decide a man to perform *sallekhanā*. The Śvetāmbara *Tattvārtha-bhāṣya* mentions time (explained as time of famine), physical weakness (*samhanana-daurbalya*), calamity (*upasarga*), and the approach of death which renders the performance of the *āvāśyakas* impossible. Hemacandra insists on this last motivation. Devagupta suggests that the rite should take place in a Jaina temple or at a *kalyāṇa-sthāna* (place of birth, ordination, enlightenment, or *nirvāṇa* of a *tīrthaṅkara*), or if this is impracticable, in one’s own house (*grha*) or in the wilderness (*araṇya*). In default of a *kalyāṇa-sthāna* Hemacandra advocates *grha* or *araṇya*; but by the former he understands a monks’ lodging and by the latter a place of pilgrimage such as *Śatruṣṭajaya*. Whatever the place chosen, the piece of ground on which the prospective suicide is to lie down must be devoid of living organisms and *pratilekhana* and *pramārjana* must have been performed.

For the Śvetāmbaras the actual practice of *sallekhanā* seems, as in the canonical sources, to begin with a progressive withdrawal of food. The *Tattvārtha-bhāṣya* speaks of a gradually increasing severity of fasting of the *avamaudarya* type (in which one meal is missed and then another taken) culminating in complete abstinence from food and drink. The *Nava-pada-prakarana* prefers the canonically approved method of first abandoning all solid food and then making the fast complete by extending it to include liquids. The confession of one’s faults (*ūlocanā*) and forgiveness of all offences committed against oneself (*kṣaṇapāt*) make a man fit for the so-called *samstāra-dikṣā* or death-bed consecration expressed in a special form of confession (*vikājanā*) and reinforcement (*uccāraṇa*) of the vows (not, however, the administration of the *mahā-vratas*). His last moments on earth will then be spent in concentration on the *pañca-namaskāra* and on the *catuḥ-saraṇa* and in meditation on the *anuprekaṣṇa* and on all that is covered by the term *ārādhanā*. And even in these last moments he will need to be steadfast to withstand the assaults of *pṛiṣahas* and *upasargas*.

There are some variations in the presentation of *sallekhanā* by

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1 T (S) vii. 17 (p. 93).  
2 NPP 129.  
3 YS iii. 150.  
4 NPP 131.  
5 YS iii. 151 (p. 757).  
6 For these see Glossenapp, *Der Jainismus* p. 207. Hemacandra lists and describes them: YS iii. 153 (pp. 758–61).
the Digambaras, the generally current views being exemplified by Samantabhadra\(^1\) and Čāmuṇḍarāya,\(^2\) who would seem to enjoin the same ritual for layman and ascetic. In a rather brief reference Vasunandin\(^3\) describes a rite appropriate to Śrāvakas only; and a distinction between Śrāvaka and yati is maintained in Āśādhara’s long and detailed treatment of the theme.

Samantabhadra\(^4\) prescribes sallekhana when the individual is overcome by calamity (upasarga), famine, old age, or incurable disease. In this last rite (anta-kriyā) he is to put aside affection and enmity, and all attachment and acquisitiveness, and then to seek forgiveness of his kin and his household and his friends, at the same time expressing his forgiveness to them in gentle words. Only when he has confessed without any concealment all his transgressions, kṛta, kārita, or anumata, is he fit to assume the mahā-vratas in their entirety for as long as his life lasts. Abandoning dissatisfaction, sorrow, fear, dejection, and turpitude, and stimulating courage and steadfastness he is to soothe his mind with the nectar of the scriptures. Once he has taken the mahā-vratas he begins the fasting ritual which is in three stages, involving a gradual reduction in the intake, first of solid food, then of fatty liquids (snigdha-pāna), then of acid liquids (khara-pāna), until finally all nourishment is abandoned. As he repeats the pañca-namashaṅkā he is to keep his mind fixed on the five parameśthins until at last he abandons his body.

Sallekhana in Vasunandin’s\(^3\) conception differs little from the Śvetāmbar model and does not imply for a layman the assumption of the mahā-vratas. He is to abandon all parigraha except for clothing and after making ṛlokanā in the presence of a guru is to perform the rite in his own home or in a temple, abstaining first from solid food and then fasting completely.

Āśādhara\(^4\) devotes a whole adhyāya to the consideration of sallekhana and the accompanying ārādhanā meditations and, it would seem, regards it as the normal conclusion of human life except where sudden death makes this impossible. Preparation for it is to be made when the individual is afflicted by old age or calamity and the actual fast will begin when the physical deterioration of the body or omens, obtained from astrological data or from ornithomancy, indicate that the moment has come. He is, if pos-

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\(^1\) RK v. 1-7.  
\(^2\) CS, pp. 22-24.  
\(^3\) Śr (V) 271-2.  
\(^4\) SDhA viii.
sible, to repair to a place of great sanctity such as a kalyāna-sthāna or else to a Jain temple, in which case, even if he dies on the way, the intention in his mind will have a very favourable effect on his next reincarnation. Then he is to make alocanā to a guru (remaining exempt thereafter from the three kalyas) and to forgive all offences against himself. He is now fit to receive the mahā-vrata but if he feels a sense of shame either because he has been very rich or because his family are unbelievers or because nudity offends his sense of propriety he may avoid a frequented place and choose a solitary spot for this saṃstāra-dikā which entails nakedness. In this last hour it is proper even for a woman to divest herself of all clothes. For the performance of the death fast external and internal expressions of purity, in each case fivefold, are required; these refer to the following points:

External (bāhiraṅga)  
(1) the bed (saṃstāra)  
(2) the monkish insignia (upadhi)  
(3) the confession (ālocanā)  
(4) food (anna)  
(5) vaisāyārttya

Internal (antaraṅga)  
right belief (saṃyag-darījana)  
right knowledge (saṃyag- jñāna)  
right conduct (saṃyak-cāritra)  
vinaya  
the six āvaśyakas

Whether the aspirant has taken the mahā-vrata or whether, unable to give up attachment to clothes, he has retained his lay status he is now ready to undertake the fast which is carried out in stages as described by Samantabhadra. In very hot weather or in a desert climate or in the case of certain diseases the dying man may be permitted to go on drinking water almost until the last and only in extremis will he relinquish completely the four ailments. Then all those present will stand in the kāyotsarga to promote the successful outcome of this holy death and the guru will whisper in the dying man’s ear a few last words of exhortation: ‘Vomit forth unbelief and imbibe pure religion, make firm your faith in the Jinas, have joy in the namaskāra, guard the mahā-vrata, overcome the kaśāyas, tame the sense organs and by yourself see yourself within yourself (ātmānam ātmanātmmani paśya).’

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1 SDHā viii. 37.  
2 Ibid. 38.  
3 Ibid. 42-43.  
4 Ibid. 63-64.  
5 Ibid. 68-69.
Five aticāras are recorded for the sallekhanā- as for other vrataś:

(i) desire for a fortunate rebirth as a man (iha-lokāśamsā);
(ii) desire for a fortunate rebirth as a divinity (para-lokāśamsā);
(iii) desire for continuing life (jīvitaśamsā);
(iv) desire for death (maranāśamsā);
(v) desire for sensual pleasures (kāma-bhogāśamsā).

For the last aticāra of the Śvetāmbaras the Digambaras use the term nidāna, already familiar as one of the sālyas, which is practically identical with one interpretation of kāma-bhogāśamsā. The first and second infractions are given by the Digambaras as:

(i) attachment to comfort (sukhānubandha);
(ii) affection for friends (mitrānurīga).

Samantabhādra1 is alone in regarding bhaya (fear) as the first aticāra. The Nava-pada-prakaraṇa2 would consider as a bhaṅga of sallekhanā any request for food or proposal to eat again, once the fast has been begun.

(i) IHA-LOKĀŚAMSĀ. This is the desire to be reborn in a human incarnation in which one may enjoy the good things of the world—as a guildsman or a king’s minister, says Haribhādra,3 as a universal monarch, suggests DeVagupta,4 or in Hemacandra’s5 phrase, in any position of wealth and fame.

(ii) PARA-LOKĀŚAMSĀ. This is the desire to be reborn in the deva-loka and more particularly in a high position among the devas.

(iii) JĪVITAŚAMSĀ. The Śvetāmbaras6 and Āśādhara7 explain this as meaning either a general desire for continuing life or as a wish to go on enjoying the high consideration accorded to a person engaged in the rite of sallekhanā, with many people about him engaged in reciting the scriptures and performing vaiyāvṛttiya for him and extolling his great qualities. Pujyāpāda and Cāmunḍarāya8 regard this aticāra as ‘reluctance to abandon this body which is as ephemeral as a bubble of water’.

(iv) MARANĀŚAMSĀ. This is, for the Śvetāmbaras, the direct antithesis of the preceding aticāra.9 It means that a man conceives the desire to die as quickly as possible because he is disappointed that no one comes to wait on him and pay him respect on his

1 RK v. 8.
2 NPP 135.
3 Āv (H), p. 840a.
4 YŚ iii. 152.
5 SDhA viii. 45.
6 CS, p. 23.
deathbed. Pūjyapāda and Cāmuṇḍarāya understand by it the hope of speedy death in order to put an end to the miseries of disease or calamity.¹

(v) KĀMA-BHOGĀŚAMŚĀ or NIDĀNA. The same interpretation² may be given to kāma and bhoga as in the fifth aticāra of the brahma-vrata, but the Śvetāmbaras in general³ specify here a desire for rebirth as a Vāsudeva, or as a very handsome or very rich man. The Digambaras⁴ understand by this aticāra a desire that the performance of the grim rite of sallekhanā may result in unbounded satisfaction of sensual desires in another incarnation.

(i) SUKHANUBANDHA. This is to be understood as the recollection of the comforts and the pleasures one has enjoyed in former days.⁴

(ii) MITRĀNURĀGA. This is the recollection of the friends one has loved, of the games of childhood, of merry festivities, and of shared pleasures of all kinds.⁴

It is not surprising that the duty, or at least the recommended practice, of ritual suicide is an aspect of Jainism that has been remarked and reproved by non-Jainas. Some ācāryas—Amṛtacandra⁵ and Pūjyapāda, for example—have therefore felt it necessary to defend sallekhanā. Pūjyapāda⁶ maintains that it cannot be called suicide because of the complete absence of rāga which is always present when a person under the sway of passion or hate or delusion poisons or otherwise destroys himself. He compares the layman undertaking sallekhanā to a householder who has stored goods in a warehouse. If danger threatens he tries to save the whole building but if that proves impossible he does his best to preserve at least the goods. The householder’s warehouse is the body and his goods the vratas. He does not seek the destruction of his body but if he cannot maintain it he tries at least to safeguard the vows he has taken. Āśādhara⁷ employs a rather similar turn of phrase: it is the dharma, he says, which fulfils the desires of the necessarily perishing body; the body itself is recuperable in another incarnation but the dharma is very hard to recover. Sallekhanā alone, according to Amṛtacandra,⁸ will enable a man in dying to take away with him all his stock of dharma.

¹ T (P) viii. 37. ⁴ CS, p. 24. ⁵ SDhA viii. 7. ⁶ UD 57. ⁷ PASU 177–80. ⁸ T (P) viii. 22.
The underlying motive for *sallekhana* is perhaps best put by Āśādharana: if at the hour of death there is an offence against the *dharma* a lifetime of religious observance and meditation will be vain, but if the final meditation is pure even deeply encrusted sin will be eradicated. It is the physical weakness and the mental delusion that are often associated with old age or grave infirmity that provoke the evil forms of *dhyāna* and make it difficult or impossible to keep up the daily *āvāyikas* that help to make firm the mind. A healthy body is to be guarded from disease but one that fails to respond to treatment is to be rejected just as an evil man is shunned by the good. In such circumstances it is easier to let the body waste away than to attempt to maintain the religious life; and *sallekhana* will be, in Hemacandra’s vivid phrase, in some sort an *udyāpana* for the whole *śrāvaka-dharma*.

And when this body, which is like a withering leaf or like a lamp in which the oil is running low, is at last abandoned, there is hope that the *jīva* may burst asunder the cage of existence or at least abridge by many hundreds of incarnations his wanderings in the *samsāra*. In default of *mokṣa*, it is abundantly stressed, the correct practice of *sallekhana* will certainly lead to rebirth in the *deva-loka*.

### THE PRATIMĀS

The eleven stages of spiritual progress—the word *pratimā* means a statue and is used in another specifically Jaina sense to designate the *kāyotsarga*—have been described by Schubring as, so to speak, a vertical projection of the horizontally conceived *vrata*; their enumeration would represent partly a theoretical graduation and partly the possibility of choice. The medieval *ācāryas*, however, quite plainly conceive of the *pratimās* as forming a regular progressing series in Amitagati’s words, a *sopāna-mārga*, a ladder on each rung of which the aspirant layman is to rest for a number of months proportionate to its place on the list before he is fit to

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1 SDhA viii. 16.
2 For some literary parallels illustrating the significance of the hour of death, see K. Bruhn, *Śvādaṃśastra saṃhita* (Calcutta, 1923), pp. 187–8.
3 SDhA viii. 4.
4 YS ili. 149 (p. 755).
5 For the meaning of this word see p. 231.
6 Handiquil, p. 287.
7 SDhA viii. 28.
8 Schubring, *Die Lehre der Jainas*, pp. 180–1.
supplement and reinforce his achievement by the practice of the succeeding stage.

The pratiṃs are listed below in the Śvetāmarba (including the Āvaśyaka Cūrṇi) and the Digambara enumerations, which diverge slightly:

<table>
<thead>
<tr>
<th>Śvetāmbara</th>
<th>Digambara</th>
<th>Āvaśyaka-Cūrṇi</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) darsāna</td>
<td>darsāna</td>
<td>darsāna</td>
</tr>
<tr>
<td>(2) vrata</td>
<td>vrata</td>
<td>vrata</td>
</tr>
<tr>
<td>(3) sāmāyika</td>
<td>sāmāyika</td>
<td>sāmāyika</td>
</tr>
<tr>
<td>(4) poṣadha</td>
<td>poṣadha</td>
<td>poṣadha</td>
</tr>
<tr>
<td>(5) kāyotsarga</td>
<td>sacitta-tyāga</td>
<td>rātri-bhojana-parijñā</td>
</tr>
<tr>
<td>(6) abraham-varjana</td>
<td>rātri-bhakta</td>
<td>sacitta-tyāga</td>
</tr>
<tr>
<td>(7) sacitta-tyāga</td>
<td>abraham-varjana</td>
<td>diva-brahmacarya</td>
</tr>
<tr>
<td>(8) ārambha-tyāga</td>
<td>ārambha-tyāga</td>
<td>dīvo-rātri-brahmacarya</td>
</tr>
<tr>
<td>(9) presya-tyāga</td>
<td>parigraha-tyāga</td>
<td>ārambha-tyāga</td>
</tr>
<tr>
<td>(10) uddiṣṭa-tyāga</td>
<td>anumati-tyāga</td>
<td>presya-tyāga</td>
</tr>
<tr>
<td>(11) śramaṇa-bhūta</td>
<td>uddiṣṭa-tyāga</td>
<td>uddiṣṭa-tyāga-śramaṇa-bhūta</td>
</tr>
</tbody>
</table>

The differences in these lists are more apparent than real and in fact concern two points: the position of sacitta-tyāga in the series and the insertion of parigraha-tyāga by the Digambaras. What is called the kāyotsarga-pratiṃ or pratiṃ-pratiṃ embraces a provision for continence by day and moderate sexual congress by night; in other words it is equivalent to the rātri-bhakta-pratiṃ as understood by the majority of Digambaras. The point at issue therefore is simply whether the cessation of sexual relations is to precede or to follow the abandonment of sacitta foodstuffs. Not even all the Digambaras are in agreement here for Somadeva reverses the positions of sacitta-tyāga and ārambha-tyāga in the table. In regard to the second point the Digambaras would seem, even if they have deliberately inserted the parigraha-tyāga, to have eliminated the śramaṇa-bhūta only in name, for from the time, at least, of Vasunandin onwards, the eleventh pratiṃ is divided into two grades to which in modern times the terms aⅼaⅼa and kṣullaka are attached and the second of which seems to correspond to the canonical descriptions of the śramaṇa-bhūta.

In reality the most important divergence on the list is that which the nomenclature conceals: whether the rātri-bhakta-pratiṃ is to be interpreted as the restriction of sexual relations to the night time or as the abandonment of eating by night. In view of the
commentators’ descriptions of the kāyotsarga-pratimā there is little reason to question the former explanation and it would seem probable that Kārttikeya and Samantabhadra⁵ (in this as in so many other matters an innovator) were led to their view by the ambiguity of the term bhakta and by the importance ascribed to the avoidance of night eating.

The Dvādasāmṛtakṣa⁶ is exceptional in referring to twelve stages of the lay life, the first pratimā implying the possession of samyaktva and the second the avoidance of the grosser faults (sthūla-dōṣas) such as drinking alcohol (in effect the practice of the mūla-guṇas). Generally the Digambaras regard both of these qualifications as implicit in the darśana-pratimā. Kārttikeya lists the remaining pratimās in their normal Digambara order.

In the following discussion of the individual pratimās the Śvetāmbarā view will be represented by the Pratimā-paṇcāśaka and by Abhayadeva’s commentaries on this and on the Upāsaka-dāśā, since later Śvetāmbaras appear to attach little importance to this formulation of the layman’s duty. Even Hemacandra seems to have omitted it from the section of the Yoga-sāstra devoted to the śrāvakā-kācāra, and the belated description of the pratimās furnished apparently for the sake of completeness by Yaśovijaya in the seventeenth century is no more than perfunctory.

I. THE STAGE OF RIGHT VIEWS (darśana-pratimā)

The Pratimā-paṇcāśaka⁷ begins by explaining the word pratimā as meaning ‘body’ (Prakrit bondi), that body which is the vehicle of the human incarnation and which in the darśana-pratimā is purified from misconceptions (ku-graṇa) through the elimination of mithyātva which is compared to a poison infecting the system. The characteristic of this stage is the avoidance of the aticāras of samyaktva.

The Digambaras from Samantabhadra⁴ onwards add to this a second requirement: the observance of the mūla-guṇas. (Kārttikeya, of course, as was noted above, makes these into two separate pratimās.) Samantabhadra⁴ further stipulates for this stage a lack of attachment to creature comforts and worldly life, and devotion to Jina and gurus. Amitagati⁵ speaks of fostering the guṇas of samyaktva, Vasunandin⁶ stresses particularly the eschewing of the seven vyāsanas, and Āsādhara⁷ insists in more general terms on

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1 RK v. 21.  
2 KA 305.  
3 P (ŚrUP) 4–6.  
4 RK v. 16.  
5 Śr (A) vii. 67.  
6 Śr (V) 57.  
7 SDhA iii. 7–8.
purity of moral conduct; whilst the Śrāvaka-dharma-dohaka\(^1\) characterizes the first pratimā very simply as ‘refraining from eating the udumbara fruits’.

2. **The stage of taking the vows** (vrata-pratimā)

This in the Pañcākṣa\(^2\) is described as the assumption and observance of the vrata and the avoidance of their aticīras and the comprehension that the essence of the law is compassion. Abhayadeva makes it plain that here the anu-vrata are intended.

Samantabhadra,\(^3\) however, states unambiguously that this pratimā implies also the observance of the guṇa-vrata and śīkhā-vrata, and from the statements of other ācāryas this may be taken as the generally accepted Digambara view. Freedom from the three talyas is, of course, a prerequisite for the taking of the vows.

3. **The stage of practising the sāmāyika** (sāmāyika-pratimā)

When his observance of the anu-vrata is satisfactory the aspirant to spiritual progress is fit to perform the sāmāyika, which, as the commentators never tire of repeating, temporarily assimilates him to the status of an ascetic. The frequency with which this is to be carried out is not clearly defined. Abhayadeva\(^4\) considers the morning and evening twilight periods as the proper times.

Where the Śvetāmbaras see in the sāmāyika a purification of the soul by meditation some Digambaras like Samantabhadra\(^5\) regard it as an act of worship of the Jina comprising the gestures of reverence associated with the vandanaka, and performed thrice daily. Others such as Somadeva seem to extend the concept to cover the full ritual of the caitya-vandanaka.

4. **The stage of fasting** (poṣadha-pratimā)

This involves the keeping of four fasts in each month.\(^6\) The differences in observance are noted under the head of the poṣadhopavāsa-vrata.

5. **The stage of continence by day** (kāyotsarga-pratimā, rātri-bhakta-pratimā)

According to Abhayadeva\(^7\) the requirements of this pratimā are that on the parvan days when fasting a man should spend the whole night in the kāyotsarga posture, steadfast in heart and conscious

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\(^1\) Doha 10.
\(^2\) P(SrUP) 10.
\(^3\) RK v. 17.
\(^4\) P (SrUP) 11–12.
\(^5\) RK v. 18.
\(^6\) RK v. 19.
\(^7\) P (SrUP) 18.
of his aim, and that at other times he should avoid sexual congress by day and ‘make only moderate use’ of his wife by night. He should also, in the words of the Pañcāśāka, be vikāta-bhojīṇ (explained as ‘refraining from night eating’).

Amongst the Digambaras Kārttikeya¹ and Samantabhadra² (followed by Rājamalla) interpret this pratimā to mean the refusal to take food by night. The existence of this view is noted by Āśādhara³ but he, with Cāmuṇḍārāya,⁴ Somadeva, Amitagati, and Vasunandin (and also Medhāvin and Vāmadeva), prefers to understand it by the abstinence from sexual relations during the day. Āśādhara⁵ indeed would seem to extend this interdiction at this stage to cover all intercourse unless during the ṛtu and expressly for the procreation of children.

6. THE STAGE OF ABSOLUTE CONTINENCE (abrahma-varjana-pratimā)

In this pratimā according to the Pañcāśāka⁶ the layman is to avoid not only all physical contact with a woman, but he is never to allow himself to be alone with a woman, nor to engage in conversation about women; and he must also avoid any care for his personal appearance or for the clothes and ornaments he wears.

The Digambaras⁷ take the opportunity here to stress the value of meditation on the impurity of the human body (the literature is very rich in verses on this theme) and the inborn wickedness of women, as an aid to carrying out this pratimā, in which of course are also comprised the cessation of all sexual activity and the extinction of all desire.

7. THE STAGE OF PURITY OF NOURISHMENT (sacittatyāga-pratimā)

The Pañcāśāka⁸ explains that from among the fourfold aliments the layman must now avoid in the aśana category, inter alia, taṇḍula, umbikā,⁹ chick-peas (caṇaśka), and sesamum (tila); in the pāṇa category all unboiled water as well as liquids that contain salt; in the khādima category the five udumbara fruits and cīrhaṭiṣka;¹⁰ and in the svādima category myrobalans (haritaki), betel, and the use of a

¹ KA 382-3. ⁵ SDhA vii. 13. ⁶ P (ŚrUP) 20–21.
² RK v. 21. ⁷ e.g. RK v. 22. ⁸ SDhA vii. 14. ⁹ P (ŚrUP) 23–25.
³ CS, p. 19. ⁴ The lexicographers explain this to mean ‘fried stalks of wheat or barley’.
⁵ Cucumis utilisimus.
toothpick. As Abhayadeva points out he would also have to refrain from eating any grains or pulses, uncooked or insufficiently cooked, and any of the foodstuffs that are styled *tucchausadhis*.

The Digambaras¹, who nearly all make this *pratimā* the fifth on the list, exclude here the consumption of all roots and tubers, green leaves and shoots, and seeds and fruits in an uncooked state. Āśādhara² comments that the man who would hesitate to crush a growing plant with his foot should not be ready to pick and eat that same plant. By this *pratimā* the layman in fact engages himself to observe the same food restrictions as are incumbent on a monk.

8. THE STAGE OF ABANDONMENT OF ACTIVITY (*ārambhā-tyāga-pratimā*)

In this stage the layman must relinquish all harmful activity done by himself, but is not yet strongwilled enough to abandon all activity exercised indirectly through agents or servants for the sake of a livelihood.³

The Digambaras state that in order to avoid *himsā* all activity exercised for a livelihood—commerce equally with agriculture—is to be abandoned, but from this prohibition the *ārambha* inherent in such religious practices as *pūjā* is expressly excluded.⁴

9. THE STAGE OF BREAKING THE TIES WITH THE HOUSEHOLD LIFE (*Śvetāmbara presya-tyāga-pratimā*, Digambara *parigraha-tyāga-pratimā* and *anumati-tyāga-pratimā*)

The description of the ninth stage in the *Pañcāśaka*² is fair warrant for asserting that it corresponds both to the ‘abandonment of acquisitiveness’ and the ‘abandonment of approval for the household life’ which figure in the Digambara enumeration. In this *pratimā* when he ceases to have work done by servants the layman is to lay down the burden of worldly cares on his sons or brothers or on other members of his household (this would in effect correspond to what the Digambaras call *sakala-datti*), to reduce to the minimum his acquisitive hankerings (*mamatva*) and to foster the longing for final release (*samyogena*).

For the Digambaras *parigraha-tyāga* is the abandonment of the ten external attachments since in Cāmuṇḍarāya’s⁶ words *parigraha* is the begetter of the four *kāśāyas*, of ārta- and raudra-dhyāna, and

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¹ e.g. RK v. 20.  
² SDhA vii. 9.  
³ P (ŚrUP) 26.  
⁴ SDhA vii. 21.  
⁵ P (ŚrUP) 29–31.  
⁶ CS, p. 19.
of fear. Āsādhara\(^1\) takes up the question of sakala-datti and prescribes the formalities for its accomplishment: they are, he says, required to prevent the resurrection of the tiger of delusion. Samantabhadra\(^2\) notes that anumati-tyāga is expressed in three ways: the refusal to approve attachment to possessions (parigraha), harmful activities (ārambha), or the affairs of this world (aihika-karman). At this stage says Āsādhara\(^3\) the layman should spend his time in the temple carrying out svādhyāya and after the midday vandana should take his meal, when summoned, in his own or in somebody else’s house, reflecting that soon he will no longer be eating specially prepared food but only what is given as alms. This stage is essentially one of preparation for the eleventh pratimā when the world is renounced. Vasunandin\(^4\) comments that the only parigraha permissible from the ninth stage onwards is attachment to clothes, this being gradually reduced in the succeeding pratimās. In this stage the layman is to refuse to express any opinion on household affairs even when it is sought by those dearest to him.

II. THE STAGE OF RENUNCIATION OF THE WORLD (uddīṣṭa-tyāga-pratimā and śramaṇa-bhūta-pratimā)

In the uddīṣṭa-tyāga-pratimā\(^5\) the layman, according to the Pañcāśaka, avoids all food specially prepared for him and goes about with shaven pate or wearing a top-knot, indifferent to mundane business. In the śramaṇa-bhūta\(^6\) stage he is either to keep his head shaven or to perform the loca—the tearing out of the hair, traditionally in five handfuls, supposedly obligatory on every monk on ordination—and to carry the monastic requisites—the broom (rajo-haraṇa) and the begging-bowl (avagraha). He is then said to be touching or supporting the dharma with his body. Even if on his almsround he goes to his own kith and kin he may only beg his food and eat only what is licit for a sādhu.

The earlier Digambaras know only one form of the eleventh pratimā. Kundakunda\(^7\) lays down that the layman is to make the begging round practising iryā-samiti. Samantabhadra\(^8\) says that he is to repair to a sylvan retreat of ascetics (muni-vana) and to assume the vratas; he will then live by alms begged, wearing but one piece of cloth and pursuing asceticism. Cāmuṇḍarāya\(^9\) agrees that he is

\(^{1}\) SDhA vii. 27–28.
\(^{2}\) RK v. 25.
\(^{3}\) SDhA vii. 31–33.
\(^{4}\) Sr(V) 299.
\(^{5}\) P (SrUP) 32–33.
\(^{6}\) RK v. 26.
\(^{7}\) Srutra-prābhāta, 21.
\(^{8}\) P (SrUP) 35–37.
\(^{9}\) CS, p. 19.
to live by alms and to wear only one piece of cloth and adds that he is to eat from the hollow of his hand and to reject food or any other form of dāna that has been specially reserved for him.

The first text to mention two divisions of the eleventh pratimā seems to be the Śrāvaka-dharma-dohaka: in the former, one piece of cloth is worn, in the second, only a loincloth (kaupīna), the hair of the head being removed either by tonsure or by the loca. It is not, however, until the sixteenth century that the names by which these two types of laymen are still known are applied to them for the first time: Rājamalla, in the Lāṭi-samhitā, calls the former kṣullaka and the latter ailaka. The word kṣullaka is used as a Jaina technical term from an early date and undoubtedly the sense to be ascribed to it is that later attested in the Ācāra-dinakara where the kṣullakatva-vidhi—of which ample details are given—appears as a sort of provisional ordination which does not bind the ordinand to the monastic life if he has not the vocation (tatah samyamasya yatho-kṣullaka-pālane pravrajyā, vrata-bhānge punar gārhaṇya). The meaning is not peculiar to the Śvetāmbaras for it is clearly thus that Cāmunda-rāya uses the term kṣullaka-rūpena in describing the avalamba-brahmacārin; whilst he applies to what is today called the kṣullaka the designation naisthika-brahmacārin, a layman pledged to chastity, shaven save for a top-knot, and wearing only a loincloth; in the provision that it is to be either white or red lies perhaps a hint of the subsequent distinction of kṣullaka and ailaka, for according to Medhāvin the former wears white and the latter is clad in red. Medhāvin though he distinguishes two types of the eleventh pratimā still uses the word kṣullaka in the older sense.

1 Doha 17. 2 Lāṭi-samhitā, vii. 55–56. 3 Ācāra-dinakara, pp. 726–36. 4 CS, p. 20. 5 Hiralal Jain, in his introduction to the Vasumandī-irāvakācāra, has discussed at length the meaning and origin of the terms kṣullaka and ailaka. Basing himself on the views expressed in the Adi-purāṇa and on the use of the word kṣullaka in a work the Pravaraśī-āṣīśa to which he perhaps ascribes too early a date, he would consider kṣullaka or kṣudra to designate a person unworthy and ineligible to become a monk owing to lowly birth. This argument can with difficulty be sustained, for in the tenth century Kāṭhā-hēlo of Hariṣena, in the tale of Yāsodhara, the young prince and princess who are Jaina devotees appear as kṣullakas in the train of an āśūrya. In regard to the suggested derivation of ailaka from acelaka it can only be pointed out that—leaving aside the philological difficulty—the ailaka is in fact expressly described as cēla-khaṇḍa-dhāra. See Sr (V): Bhāmikā, pp. 60–64. 6 Dharmā-samgraha-irāvakācāra, viii. 7 Ibid. ix. 21.
From Vasunandin\footnote{Śr (V) 301-13.} and Āśādhara\footnote{Śr (V) 303-10. It is curious to find the term dharma-lābha used in a Digambara text.} onwards the Digambara authorities all describe the two varieties of the uddiṣṭa-tvāga-pratimā and the general delineation remains the same. The ksullaka is to wear one piece of cloth (Āśādhara speaks of a white loincloth), to cut off his hair and beard either with scissors or with a razor, to take food seated, either from a bowl or from the hollow of his hand, and to perform pratilekhana with a soft piece of tissue. The ailaka may wear no more than a loincloth, must make the loca and eat from the palm of his hand, and will carry a peacock’s feather rajo-haraṇa to make pratilekhana.

Both ksullaka and ailaka are enjoined to observe rigidly the complete poṣadhopavāsa on the parvan days, and both must beg their food according to the following routine. The quasi-ascetic when he goes, begging-bowl in hand, to a layman’s house is either to show himself and wait silently or to pronounce the dharmalābha (the benediction used by a monk in greeting to a layman); and if he receives no alms he must not be dispirited but is to repeat the request elsewhere. When he has obtained enough food to satisfy the craving of hunger he should eat no more. He may drink only water that has been rendered sterile by boiling (prāsuka). Then having washed his almsbowl he should go back to his guru to make pratyākhyaṇa followed by alocanā or confession of his faults.\footnote{SDhA vii. 46.} But the ksullaka or ailaka may, if he chooses, make a vow or niyama to beg only from one house (ekabhikṣa-nyāma); in that event he is to follow a monk on his begging round and if he meets with a refusal must of necessity fast.\footnote{SDhA vii. 46.} Again he may prefer to stay all the time in a muni-vana engaging in tapas and performing the ten kinds of vaiyāvyātyāya for the ascetics.\footnote{Ibid. 47.}

Certain features of the monk’s life remain forbidden to the layman even in the eleventh pratimā. He is not allowed to study the mysteries of the sacred texts. He may not engage in the kāyotsarga for a whole day (ādina-pratimā), nor pursue the almsround (vīracaryā) as does a monk, nor practise the tri-kāla-yoga, the form of asceticism which consists in meditating on a hill-top in the hot season, under a tree during the rains, and by a river’s bank in winter. Pride in one’s own knowledge or asceticism is severely
to be condemned and the form of greeting used by the laity icchā-kāra remains the only one which kṣullaka and ailaka may properly use.¹

The conception of the pratimās seems to have suffered certain modifications in the history of Jainism. As delineated in the Upāsaka-dalāḥ they are a means to achieve a spiritual development which will in the end lead the devotee to take his own life by sallekhanā. It is therefore natural to expect that in course of time if fewer Śvetāmbara laymen tend to have recourse to ritual suicide the pratimās lose their significance. Where among the Digambaras sallekhanā remains at least in an attenuated form ('in the event of mortal illness or famine or calamity')² part of the pattern of life, for the ordinary layman great importance continues to attach to the pratimās. By placing them in the sallekhanādhikara of his śrāva-kācāra Samantabhadra clearly emphasizes the connexion whilst Āśādhara expressly states that the kṣullaka and ailaka should always keep in mind the possibility of recourse to sallekhanā, or put in other terms, the naiṣṭhika- śrāvakā has still to become a sādhaka- śrāvakā.³ In fact, for various reasons in the Digambara community—some have suggested that the conquest of large areas of India by Moslems who disapproved of nudity was responsible—laymen in the eleventh pratimā came, to a large extent, to take the place of monks. Perhaps because of the importance of these quasi-monks the sequence that led, through the pratimās, automatically to sallekhanā was broken.

There is, as certain Digambara ācāryas⁴ imply, a special connexion between the pratimās and the śikṣā-oratas: the third and fourth pratimās are at the same time śikṣā-oratas and the fifth, sixth, and seventh all relate to the paribhogopabhoga-orata, food being the main paribhoga and women the principal upabhoga; and even the last three pratimās are concerned, inter alia, with the progressive diminution of attachment to another upabhoga—clothing. Classifications of śrāvakas according to their progress through the pratimās are offered by some Digambaras such as Somadeva and Āśādhara.

¹ SDhA vii. 49–50. ² RK v. 1. ³ SDhA vii. 61. ⁴ SDhA iii. 1–8. For an elaboration of this subject see Śr (V): Bhūmiḥā, pp. 54–58.
THE DINA-CARYĀ

After outlining the traditional pattern of the layman’s duties as expressed in the *vratas*, Hemacandra lays down that if he fulfils these and also practises charity reverently to the seven *kṣetras* and compassionately to the needy he is to be designated a *mahā-śrāvaka*,¹ a term, not it would seem, previously employed but adopted later by Āśādhara and by some Śvetāmbaras. This ideal layman is expected to carry out the obligations of his religion in a uniform round which Hemacandra calls the *dina-caryā*² and which serves as a framework for a description of the *pūjā* and *caitya-vandana* and the various *avasāyakas*.

If the expression is Hemacandra’s the idea is very much older. As early as the Śrāvaka-prajñāpī the exposition of the *vrata* is followed by a rather rough-and-ready description of the *abhigrahas*.³ This word, which in normal usage is the equivalent of *niyama* (a vow), appears already in this text, specialized in the meaning of any duty incumbent on a layman: it may include even such obligations as the provision of ghee for monks who have just performed the *loca*. It reappears in this sense in such later works as the Śrāddha-dina-kṛtya.⁴

In the Śrāvaka-dharma-paṇcāśaka⁵ the picture of the *dina-caryā* is already taking shape. The pious Jaina is to recite the *paṇca-namaskāra* on waking and to say to himself: ‘I am a śrāvaka and have taken the vows.’ Before starting his work he goes to the temple and performs the *pūjā* and *caitya-vandana*. When he returns home he eats at the fitting time and again repairs to the temple to listen to the scriptures, perform *pūjā*, and wait on the ascetics. At night he will go to sleep, as he woke, with the namaskāra.

The *sūtras* of the Dharma-bindu⁶ offer a concise notation of all the daily duties; and on this description Hemacandra⁷ has drawn largely. The śrāvaka is to get up at the brahma-muhūrta (the fourteenth of the night) with the namaskāra on his lips and recalling his vows. A long description of the *caitya-vandana* follows and then of the *pratikramaṇa* and *pratyākhyāṇa*. After the morning’s work the layman is to make the midday *pūjā* before taking his meal.

¹ YŚ iii. 120. ² YŚ iii. 122 (p. 597). ³ ŚPr 376. ⁴ ŚrDK 269. ⁵ P (ŚrDh) 42–46. ⁶ DhB iii. 46 ff. ⁷ YŚ iii. 122–32.
The afternoon he spends in questioning the monks about the scriptures after which he performs the evening puja and the avaliyakas. He will now, if he is in the habit of eating twice a day, take his second meal. When he lies down to sleep he is to pursue his meditations on the scriptures, avoiding if he can all sexual relations and indeed all erotic ideas.

In the sixth adhyaya of the Sagara-dharmamrita Asadhara took over Hemacandra’s picture of the dina-carya beginning with the moment of waking when the sravaka asks himself: ‘Who am I? What are my vows? What is my dharma?’ but he did not find imitators among the later Digambaras, and there is only a faint echo of Hemacandra in Medhavin’s use of the expression maharavaka.

The real importance of the dina-carya lies in its adoption as the preferred model for the later sravakacaras. The most important, and one of the first works constructed on these lines, is the Sraddha-dina-ktya of Devendra. In general terms the abhigrahas which he prescribes for laymen may be set out as follows.

The sravaka awakens with the namaskara and as the torpor of sleep falls away calls to mind the religion to which he belongs, the family into which he has been born and the vows which he has assumed. When after defecation, tooth-cleaning, tongue-scraping, mouth-rinsing, and bathing he is in a state of cleanliness, of ritual purity, he is to make dravya-puja and bhava-puja to the Jina image in the chapel of his own home and to undertake the form of pratyakhyana appropriate to the time of day. Before engaging in this act of worship he should if possible perform the six avaliyakas. The adoration of the Jina is then repeated in the form of pujas and caityavandana in the temple. The devotee then seeks out the religious teachers and, repeating the pratyakhyana before them, listens to their exposition of the scriptures. He is enjoined to inquire formally after their well-being and to perform for them various personal services, including the provision of medicaments for the sick. His work must then claim his undivided attention.

When he returns from his place of business he is to carry out the noon pujas and, after providing alms for any monks who may require to be fed, he is to take his midday meal, eating in moderation. He will then reaffirm the pratyakhyana and meditate on the meaning of the scriptures. At the close of the afternoon he performs the

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1 SDhA vii. 1-9.
2 Sr (M) vii. 136.
3 SrDK 2-7: these opening verses summarize the dina-carya.
evening pūjā and the six āvasyakas. He is then to engage in svā-
dhyāya and if necessary to minister to the bodily needs of the ascetics (
attī-viśrāmaṇā) by massaging their limbs and in other ways.

Finally he will go home and, after giving religious instruction to
his household, lie down to sleep: sleep, like food, is to be indulged
in with moderation. If possible he should abstain from sexual
intercourse and to this end he should, during the intervals of sleep,
direct his mind to meditation on the impurity of the human body
and the innate wickedness of women and to emulation of those
who have renounced the world.

THE NECESSARY DUTIES

The six daily āvasyakas¹ or necessary duties are traditionally:

1. sāmāyika—this is the subject also of a vrata and of a pratimā;
2. caturvinnati-stava—praise of the twenty-four Jinas (this is
   comprised in the caitya-vandana);
3. vandana—worship (generally restricted to the ritual ex-
   pression of respect to a monk or to the community of
   monks);
4. pratikramaṇa—the recitation of the formulae of confession
   of past faults;
5. pratyākhyāna—the recitation of formulae for the forfending
   of future faults generally expressed in the form of abstinence
   from food and drink and comforts;
6. kāyotsarga—'the abandonment of the body' for a limited
time.

The numbering of the āvasyakas is that of the Śvetāmbaras; the
Digambaras reverse the positions of kāyotsarga and pratyākhyāna.

This list was perhaps never wholly satisfactory. In particular the
kāyotsarga is different in its nature from the other āvasyakas to
which it is properly an adjunct; keeping the body motionless for a
limited period of time serves as an aid to concentration of mind but
is not an end in itself. To judge from the details of the mediaeval
texts the Śvetāmbaras would probably have regarded the most im-
portant āvasyakas as pūjā, caitya-vandana, and guru-vandana and
even the notion of 'daily' duties must have tended to be lost, if the

¹ See Schubring, Die Lehre der Jainas, p. 170.
fifteenth-century Ratnasêkhara,¹ who includes the sâmâyika and the caitya-vandanā among the religious practices recommended specifically for the enforced leisure of the rainy season, is to be regarded as reflecting the practice of his age.

The Digambaras seem tacitly to accept that the āvâsyakas are rather a matter for the ascetic than for the layman and writers like Câmunḍârâya² and Āśâdhara, who treat both of śrâvakâcâra and yatya-ācâra refer, their readers to the latter for information about these rites. Those ācâryas who follow the tradition of Jinasena have virtually replaced the āvâsyakas by a list of six daily karmanas to be performed by the layman:³

(1) pûjā—which in fact covers the sâmâyika, caturviniśati-stava, and vandanaka;
(2) vârttā—the exercise of an honest livelihood;
(3) dâna—almsgiving; this is the subject also of a vrata;
(4) svâdhâyâya—study of the scriptures;
(5) saṃyama—the carrying out of the five ânuvratas with complete self-discipline;
(6) tapas—which includes pratikramaṇa, prayâkhyâna, and kâyotsarga.

THE NAMASKĀRA

The basic ritual formula of Jainism is the pañca-namaskāra or pañca-paramesṭhi-stutī,⁴ the invocation which runs:
namo arîhantâyanaṁ namo siddhânam namo âyûriyâtanâm namo uvvijhâyanaṁ namo loe savva-sâhâyanaṁ
to which is sometimes added the complementary verse:

eso pañca-namokhâro savva-pöva-ppannâsano
maṅgalânam ca savvesiṁ padhamaṁ hávai maṅgalaṁ

Hail to the Jinas, to those who have attained mokṣa, to religious leaders, to religious teachers and to all monks in the world. This fivefold salutation which destroys all sin is pre-eminent as the most auspicious of all auspicious things.

¹ Śrâddha-vidhi, p. 158a.
² Thus CS, p. 26: vandanâ . . . tat-prapañcas tatttaratra vahyate. This reference is taken up on p. 69 of the section amâgâra-dharme tapo-varânanam where details of the vandanâ are given.
³ MP xxxviii. 24; CS, p. 21.
⁴ See Glasenapp, op. cit., p. 367.
“This supreme prayer, this best object of meditation" serves as a quarry for magic formulae of varying lengths and different potency: thirty-five syllables—or sixty-eight if the complementary verse is added—are counted in the full namaskāra (sarvaḥkṣara-mantra) but various abbreviations, of which the most popular is the use of the initial aksaras of the five parametihins (mukhyāksara-mantra), are employed to give totals of sixteen, six, five, and two aksaras. The whole namaskāra can also be concentrated in the single syllable om which is held to be a contraction of the mukhyāksara-mantra, siddha being replaced by aiśārīra and sadhu by muni to give a, a, ā, u, m. Audibly muttered in an unending repetition, these formulae play an important part in the pada-stha-dhyāna. This practice of japa (as it is called) is accompanied by the telling of the beads, which may be of gold or gems or merely of lotus seeds.

The recitation of the pañca-namaskāra, the aparājita-mantra as it is styled, comes to be synonymous with acceptance of the Jaina creed and it is with this prayer on his lips that the pious layman should awake each morning. Twice a day at the morning and evening twilights he is to meditate on the excellent protection derived from it. Its magic powers grow in the popular imagination as witness the late Ratna-mālā which says that whoso remembers this imperishable mantra will never be seized by rāksasas or bitten by cobras.

With the namaskāra is associated the catuḥ-saraṇa, the recourse to the four refuges of the arhats, the siddhas, the ācāryas, and the community, and both are mentioned particularly as a source in the final trial of the sallekhanā, when they form the symbolic quintessence of the scriptures, which are too long to be borne in mind in that hour. The catuḥ-saraṇa runs as follows:

arahante sarāṇaṃ pavavajjāmi, siddhe sarāṇaṃ pavavajjāmi, sāhā sarāṇaṃ pavavajjāmi, kevali-pannattam dhammaṃ pavavajjāmi

The use of mantras as a feature of worship develops more and more, under the influence of Hinduism. The biggest impetus to this trend seems to have come from Jinasena, who prescribed their use with all kriyās.

1 ŚrāDK 10. 2 Śr (V), p. 466. 3 Handiqui, p. 272. 4 ŚrāDK 2. 5 Dharma-rādīyana, 152. 6 Ratna-mālā, 43. 7 YS iii. 151 (p. 758). 8 MP xxxviii. 75.
THE CAITYA-VANDANA

The caitya-vandana, which comprises elements of the sāmīyika, caturvimsati-stava, and vandanaha, the first three necessary duties, is given an extensive treatment in the Āvaśyaka literature. Understood as the 'veneration of the Jīna's image', it is closely associated with the pūjā 'the making of offerings to the Jīna', and Devendra defines it as the combination of the dravya-pūjā (actual offerings) and bhāva-pūjā (hymns of praise and mental concentration). Hemacandra, it must be admitted, describes the pūjā only as an element of the caitya-vandana, but in the much earlier Prakrit Pañcāsakas the two topics are kept separate in different sections. It would seem more appropriate to follow the Pañcāsakas in restricting the term caitya-vandana to the bhāva-pūjā and to what in effect constitutes the Jaina liturgy, and to apply the designation pūjā to the bathing and adorning of the images and the making of offerings to them, both in the temple and in the home. The following consideration of the caitya-vandana is virtually limited to Śvetāmbara sources, since, at least during the medieval period, the Digambara treatises on the lay life barely touch on the subject.

From the Āvaśyaka texts onwards the ācāryas divide the caitya-vandana into twelve sections devoted to specific objects of worship (adhiṣṭhāna) and five chants (daṇḍaka):

<table>
<thead>
<tr>
<th>Adhiṣṭhāna</th>
<th>Daṇḍaka</th>
<th>Appropriate Passage of Liturgy</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Bhāva-jīna</td>
<td>Pranipāta</td>
<td>Śakra-stava without final verse</td>
</tr>
<tr>
<td>(2) Dravya-jīna</td>
<td>&quot;</td>
<td>final verse of Śakra-stava</td>
</tr>
<tr>
<td>(3) Eka-caitya-sthāpanā-jīna</td>
<td>Arhac-caitya-stava</td>
<td>caitya-stava</td>
</tr>
<tr>
<td>(4) Nāma-jīna</td>
<td>Nāma-jīna-stava</td>
<td>nāma-stava¹</td>
</tr>
<tr>
<td>(5) Tri-bhuvana-sthāpanā-jīna</td>
<td>&quot;</td>
<td>caitya-stava prefaced by the words svāvā-loe</td>
</tr>
<tr>
<td>(6) Virahamāna-jīna</td>
<td>Śrūta-stava</td>
<td>first verse of śrūta-stava</td>
</tr>
<tr>
<td>(7) Śrūta-jāna</td>
<td>&quot;</td>
<td>rest of śrūta-stava</td>
</tr>
<tr>
<td>(8) Sarva-siddha-stuti</td>
<td>Siddha-stava</td>
<td>first verse of siddha-stava</td>
</tr>
<tr>
<td>(9) Tirtha-dhipa-vīra-stuti</td>
<td>&quot;</td>
<td>second and third verses of siddha-stava</td>
</tr>
<tr>
<td>(10) Ujjayanta-stuti</td>
<td>&quot;</td>
<td>fourth verse of siddha-stava</td>
</tr>
<tr>
<td>(11) Aṣṭāpada-stuti</td>
<td>&quot;</td>
<td>fifth verse of siddha-stava</td>
</tr>
<tr>
<td>(12) Sudrṣṭi-smarana</td>
<td>&quot;</td>
<td>svā-smythit-sūtra</td>
</tr>
</tbody>
</table>

¹ This is the caturvimsati-stava. For a translation and discussion see Leumann, Übersicht über die Āvaśyaka-Literatur, pp. 6–7.
Each adhikāra concerns a special object of worship:

1. **Bhāva-jina**—this implies the visualization of the Jinas endowed with kevala-jñāna as they are present in the sama-vasaraṇa.
2. **Dravya-jina**—this is the worship of the arhatva-dravya, the raw material of the quality of Jina, i.e. the jina-jīvas who will one day in this or in another life attain to final release.
3. **Eka-caitya-sthāpanā-jina**—the worship of Jina images in temples everywhere.
4. **Nāma-jina**—worship of the names of the twenty-four Jinas who have appeared in the present era in Bharata-kṣetra. This corresponds to the second āvaśyaka, the caturvimsatistava, in its narrower sense.
5. **Tri-bhuvana-sthāpanā-jina**—the worship of Jina images in lāśvata and aśāśvata temples in the three worlds.
6. **Virahamāna-jina**—worship of the infinite number of absent Jinas, past and future, in the universe.
7. **Śruta-jñāna**—worship of the holy writ.
8. **Sarva-siddha-stuti**—worship of all those beings who have attained to mokṣa.
9. **Tirthādhipa-Vīra-stuti**—worship of Mahāvīra the last Jina.
11. **Aṣṭāpada-stuti**—worship of the other twenty-two Jinas, who entered into nirvāṇa on Mount Aṣṭāpada.
12. **Sudṛṣṭa-smaranā**—worship of those devas who like the Gomukha Yakṣas attained to samyaktva and performed vaiyāvṛttya to Mahāvīra.

Haribhadra recognizes only nine adhikāras, the second, tenth, and eleventh being omitted, but the daṇḍakas and the pattern of the ritual of course remain the same. In fact the ritual as set forth in the Vandana-vidhāna-paścātaka, in such Āvaśyaka commentaries as the Lalita-vistarā of Haribhadra and the Caitya-vandana-bhāṣya of Devendra, and in Hemacandra’s Yoga-sāstra1 shows almost no variation. It is given a numerical framework by division into five preparatory features (abhirgama) and ten triads (trīka) or groups of three related actions, or of actions requiring to be performed three times:

1 YŚ iii. 124 (pp. 599–644).
THE CAITYA-VANDANA

The five abhigamases (which are extracted from the conventional descriptions of the ruler or rich man arriving to perform the sāmāyika) are:

1. Discarding of all sentient (sacitta) objects such as flowers, betel, siddhārtha, dūrva grass, that may be on one's person.
2. Retaining of certain non-sentient (acitta) objects. There is some uncertainty on this point but in any event vehicles, footwear, swords, knives, cāmāras, and chattaras are to be left behind on entering the temple, whilst it would appear that all ornaments except diadems are to be retained.
3. Donning of an outer garment in the form of a wide piece of cloth.2
4. Making the aṅjali at sight of the Jina image with the words 'Hail to the friend of the world' (namo bhuvana-bandhave).
5. Concentrating one’s mind on worship.

The ten triads (triṣa):3

1. Three naiṣedhikis:
   
   (i) The first naiṣedhiki signifies the relinquishment or prohibition (nisedha) of the mundane activities (grha-vaśāra). It is to be pronounced on entering the main gate of the temple.
   
   (ii) The second naiṣedhiki implies the abandonment of all activities connected with the temple (jina-grha-vaśāra) and is spoken when one enters the inner sanctuary (garbha-grha).
   
   (iii) The third naiṣedhiki expresses the end of activities (jina-pūjā-vaśāra) connected with the pūjā ceremony (which must of necessity involve some harmful āśrāmbha). It is pronounced before carrying out the actual caitya-vandana.

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1 CVBh 19-20.
2 The commentators make it clear that a man is therefore expected to wear two pieces of cloth and a woman three, of which one will be the kañcuka or bodice.
3 The clearest description of these is to be found in the Saṅghācāra commentary of Dharmaghoṣa: CVBh 6-19.
4 The symbolism of the naiṣedhiki, as interpreted in the Volksstymologien, is lost if the correct sanskritization of nishiya is restored. For a discussion of the subject see Leumann, op. cit., pp. 9-10 (who explains): 'Man hat unter die Āvastiya eine leise Verabschiedung und unter die Nishiya eine leise Begrüssung zu verstehen. Ebenso soll man bei jeder Ankunft mit dem Wort nishiya eine gewisse Weihe verbreiten.'
2. Three circumambulations (pradakṣiṇā).

3. Three reverences (prāṇāma):¹
   (i) The aṅjali.
   (ii) The pañcāṅga, i.e. a reverence in which the five limbs—head, two hands, and two knees—all touch the ground.
   (iii) The ardha-vanata, i.e. a reverence in which the body is ‘half-bent’, the head and hands touching the ground.

   These are each to be made three times and to be accompanied by the words ‘Hail to the Jinas’ (jinebhyo namah).

4. Three forms of pūjā:
   (i) aṅga-pūjā;
   (ii) agra-pūjā;
   (iii) bhāva-pūjā.

   These are discussed at length in the section on pūjā: it is only the third—the immaterial acts of worship in the form of stuti—that belongs to the caitya-vandana in its narrower sense, embracing the twelve adhikāras and five daṇḍakas listed above.

5. Meditation (dhyāna) on the three states (avasthā) of the Jina:
   (i) on the chadma-stha state in which he is still travestied as an ordinary mortal. To this the pinda-stha-dhyāna applies. It is again divided into three phases:
      (a) birth—the meditation is stimulated by the images of the snāpakas, the gods mounted on elephants, who pour water from ewers (kalaśa);
      (b) kingship—the meditation is stimulated by the images of the arcakas, the votaries who bring garlands;
      (c) the monkish condition—the meditation is provoked by the sight of the Jina’s hairless head;
   (ii) on the kaivalyā state in which he has attained infinite knowledge. To this belongs the pada-stha-dhyāna, which arises from the vision of the eight prātihāryas,² the miraculous manifestations which took place when the Jina attained to kevala-jñāna;

¹ The Digambara Amīta-gati lists five kinds of prāṇāma (Sr (A) viii. 62–64).
² For the prātihāryas see Glasenapp, op. cit., p. 253.
(iii) on the siddhatva state in which he has reached nirvāṇa. Here the meditation, the rāpātita-dhyāna, is to be achieved by performing the kāyotsarga in the paryāṅkāsana posture.

(The rāpa-stha-dhyāna,¹ which arises from the mere sight of the image, is expressly excluded from this trika.)

6. Abstention from looking in the three directions (tri-diś-nirīkṣana-virati). The worshipper is not to look to the right or to the left or behind him (in another interpretation neither upwards nor downwards nor transversally) but is to keep his gaze fixed on the image.

7. Making pramārjana three times of the ground under foot (pada-bhūmi-pramārjana).

8. Fulfilling the three requirements of the liturgy (varṇādi-trīka):
   (i) reciting distinctly and without omissions or additions the words of the stutis;
   (ii) reflecting on their meaning;
   (iii) representing to oneself mentally the objects of adoration.

9. The three mudrās:²
   (i) jīva-mudrā—the two hands hang down loosely and the feet do not touch. The purpose of this mudrā is to remove obstacles.
   (ii) yoga-mudrā—the two hands are joined with the fingers interlocking and the elbows resting on the abdomen. The mudrā is calculated to achieve all desires.
   (iii) muktā-sukti-mudrā—the two hands are clasped evenly together and raised so as to touch the middle of the forehead. (A divergent view holds that they should be close to the eyes without actually touching the forehead.)

10. The threefold final prayer (prāṇidhāna),³ the concentration of mind, body, and speech in the form of caitya-vandana, guru-vandana, and prārthanā (invocation).

¹ The four types of dhyāna are described by Amitagati (Śr (A) xv. 30–56).
² Amitagati describes in addition to these three a vandana-mudrā (Śr (A) viii. 52–56) and many other mudrās are found in the ritual literature.
³ The term prāṇidhāna seems to be used approximately in this sense in the Śrāvaka-prajñapti (368–73).
(i) the first pranidhāna, called from its opening words the jāvanti-ceiyāiṁ
   jāvanti ceiyāiṁ uddhe ya athe ya tiriya-loe ya
   savadim tāim vande iha santo tattha santāiṁ

From here I adore all such images as exist there in the upper world
and the middle world and the nether world;

(ii) the second pranidhāna, called the jāvanta-kei-sāhū
   jāvanta kei sāhū Bharah'-Eravaya-Mahāvidehe ya
   savoesim tesim panao tiviheṇa ti-danda-virayāṇaṁ

I bow down to all those sādhus averse from evil in word, in thought,
or in act who are to be found in Bharata, Airāvata, and Mahāvideha;

(iii) the third pranidhāna, called the jāya-viṣvaraẏa or pranidhāna-sūtra.

The text of this is given below in its place at the end of the liturgy.

The numerical plan of the caitya-vandana includes in addition
to the five abhigamas and ten trikas a mention of three avagrahas
(ukṛṣṭa, madhyama, and jaghanya), the distance from the image at
which the votary is to stand—the best avagraha is six hastas away—and
of the vāma-dik and daksīna-dik. Men, it is said, are to stand on
the right of the image when worshipping, because of their pre-
eminence in the dharma, and women on the left.

From the elaborate details the sequence of the elements of the
vandana would seem, at least in Devendra's picture, to be as follows:

On arriving at the temple and catching sight of the image above
the door, the worshipper makes the añjali. As he enters, and leaves
behind the cares of the world, he utters the first naiṣedhiki. He goes
into the sanctuary and, as he circumambulates the images, he pro-
nounces the second naiṣedhiki. He then carries out the pūjā for
which he has brought with him the necessary materials, first bath-
ing and dressing the image, and then setting the offerings before it,
and burning incense and waving lamps. When this is done he utters
the third naiṣedhiki, makes the paṅcāṅga-praṇāma, and, adopting
the yoga-mudrā, commences the recitation of the Śakra-stava, re-
placing it by the Jīna-mudrā for the caitya-stava. When the five
danda kas are completed he recites the three pranidhānas accom-
panying them by the mukta-śukti-mudrā. The caitya-vandana is then
at an end.
The caitya-vandana liturgy in its narrower sense may be outlined as follows:

The worshipper recites the pāñca-namaskāra, performs pratihārama and añcāna using the aireṇapathikī-sūtra, and then engages in the kāyotsarga reciting the uttarikeṣaṇa-sūtra and kāyotsarga-sūtra. He concentrates his mind and his gaze on the Jina, and ‘his body horripilating from the force of saṃvega and vairāgya and his eyes moist with tears’ makes the pāñcāṃga-praṇāma and using the yoga-mudrā starts to recite the praṇīpāta-dandaṇa.

1. Praṇīpāta-dandaṇaka.

The Śakra-stava, so-called because in the legends it is usually spoken by Indra, runs as follows:


je ya aiyā siddhiḥ je ya bhavissantī 'nāgae hāle sampai ya vaṭṭamāṇa sauve tivihena vandāmi

Praise to the arhats, the blessed ones, who are the cause of the beginnings, who provide the path across, who have of themselves attained enlightenment, the best among men, the lions among men, the lotuses among men, the gandha-hastins among men, the best of those in the world, the lords of the world, the benefactors of the world, the lights of the world, the irradiators of the world, those who give freedom from fear, who give insight, who give the right direction, who give refuge, who give enlightenment, who give the sacred doctrine, who expound the sacred doctrine, who are the authorities on the sacred doctrine, the guides to the sacred doctrine, the ocumencical monarchs of the sacred doctrine, those who maintain the irrefutable knowledge and insight,

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¹ See p. 163. ² See p. 173. ³ See p. 173. ⁴ YS, p. 512. ⁵ YS, pp. 613-29; LV, pp. 70-76. ⁶ YS, p. 629. ⁷ The gandha-hastin or ‘perfume-elephant’, a familiar creature of legend, is regarded as the noblest of beasts.
who have thrown off all travesties, the Jinas, who drive away evil, who 
have crossed over, who aid others across, the enlightened and the 
enlighteners, the liberated and the liberators, the omniscient, the all-
seeing, those who have reached that place that is called siddhi-gati 
from which there is no return, and which is bliss immutable, inviolable, 
endless, imperishable, and undisturbed; praise to the Jinas who have 
overcome fear.

In the threefold way I worship all the siddhas, those who have been, 
and those who are, and those who in future time will be.

Haribhadra and Hemacandra have felt it necessary to give a very 
detailed interpretation of this and the following stavas, and it is 
possible here to mention only a few of the points made. Special 
interest attaches to the popular etymologies, almost invariably false, 
by which the associations of a word are evoked.

Thus the arhat is explained either as the one who is worthy (arha) 
of vandana and pūjā; or (in the form of Prakrit arihanta) as the 
destroyer of the enemies (ari), these being the evil qualities such as 
moha which are responsible for the growth of karma, or karma itself 
in its various forms; or again (in the Prakrit variant aruhanta) 
those in whom the seed of karma can no longer grow (ruhati). The 
bhagavat is the possessor of bhaga defined lexically by fourteen 
terms which (after subtraction of the inappropriate meanings arka 
and yoni) become the twelve ālāpakas to be recorded in the praise 
of the Jina: knowledge (jñāna), glory (māhātya), fame (yaśas), 
asceticism (vairāgya), final release (mukti), beauty (rūpa), courage 
(virya), energy (prayatna), longing (icchā), religion (dharma), abun-
dance (śī), wealth (aiśvarya). The tirthankaras are lions because of 
their courage in combatting the enemy that is karma, they are 
lotuses because they have made to blossom in the mire of the 
samsāra the flower of the dharma, whilst all calamities are driven 
away by the presence of the tirthankara just as lesser elephants are 
driven away by the gandha-hastin.

2. ARHAC-CAITYA-STAVA-DANḌAKA²

The worshipper, making the jina-mudrā, recites the caitya-stava:

arihanta-ceiyāṇam haremi kāyussaggam vandana-vattiyāde pūyaṇa-
vattiyāde sakkāra-vattiyāde sammāna-vattiyāde bohi-lāha-vattiyāde nirvaa-
sagga-vattiyāde saddhāe mehāe dhīte dhāranāe aṇuppehāe vaddhamāṇie 
thāmi kāussaggam

¹ For these see p. 229. ² YŚ, pp. 629-32; LV, pp. 768-89b.
THE CAITYA-VANDANA

For the sake of the images of the arhats I make the kāyotsarga, for the sake of worship, for the sake of making offerings, for the sake of making gifts, for the sake of making praise, for the sake of obtaining enlightenment, for the sake of final release, I stand in the kāyotsarga with faith, with intelligence, with steadfastness, with mindfulness, with reflection, with intensity.

Hemacandra understands here by pūjana the offering of flowers and garlands, by sathāra the giving of ornaments and clothes, and by sammāna hymns of praise (in other words the three forms of pūjā). These are legitimate for a layman; and an ascetic, though he may not make dravya-pūjā himself, may yet approve it or get others to perform it.

When several worshippers are engaged in the caitya-stava together, one only will recite the words whilst the others stand silent in the kāyotsarga. On completion of the kāyotsarga the pānca-namaskāra is to be repeated. The next phase is the praise of the twenty-four tīrthaṅkaras of the present era.

3. NĀMA-JINA-STAVA-DANḌAKA

1. logassa ujjoya-gare dhamma-titthayare jiṣe
arihante kītāsam cauvīsam pi hevali

2. Usabhām Ajīyaṇ ca vande Sambhavaṇi Abhinandanaṇi ca Sumaiṇ ca
Paunappahāṇ Supāsāṇ jināṇ ca Candappahāṇ vande

3. Svākīṇ ca Pupphadantāṃ Siyala-Sejansma-Vāsupujjam ca
Vimalam Anantāṃ ca jinaṇ Dhamaṇ Sanitā ca vandāmi

4. Kunthin Aram ca Mallīṃ vande Munisuvovyaṇ Nami-jinaṇ ca
vandāmi Rīṭhanēnīṇ Pāsaṇ taha Vaddhamāpam ca

evam mae abhithā na-vihiya-raja-mālā paṁhaṇa-jara-maraṇā
cauvīsam pi jiṣa-vari titthayārā me paśiyantu

5. kitiya-vandiyā-mahiya jee logassa uttamā siddhā
ārogga-bohi-lāhām samāhi-vaṇram uttanāṃ dentu

6. candesu nimmalayārā āiccesu ahīyaṇ paṭyāsayarā
sāgara-vāra-gambhirā siddhā siddhiṃ mama disantu

I shall praise the twenty-four Jinas, the arhats of perfect knowledge, who have illumined the world and created the sacred doctrine as a way across . . . [The names are listed] . . . Thus I have extolled the twenty-four Jinas who have shaken off impurities and defilements and rejected old age and death; may they, the tīrthaṅkaras, be gracious to me; may

¹ YŚ, pp. 632–42; LV, pp. 896–966.
they, the *siddhas*, the best of beings give me enlightenment and tranquility and final release, they who have been praised and worshipped and adored. May the *siddhas*, purer than the moons, more radiant than the suns, and profound as the oceans, give me bliss.

After this *nāma-stava* the *caitya-stava* is repeated, the words *savaa-loe* being prefixed to it.

4. **Srūta-stava-daṇḍaka**

1. *Pukkhara-vara-dīv'ādīghe Dhāyaikhanḍa ya Jambudīve ya Bharatī-Eraavya-Videhe dhamm'ā-dīgare namamsāmi*
2. *tama-timira-pāḍala-vidhm ashapassa sura-gaṇa-narinda-mahiyyassa simā-dharassa vande pappho diya-moha-jālassa*
3. *jāi-jara-maraṇa-soga-panḍasaṇṇassa kallāṇa-pukkhala-visāla-suhāva-hassā*

   *ko deva-dāṇava-narinda-gan’-acciyassa dhammassa sāram uwalabbha kare pammāyām*

4. *siddhe bho payao jina-mae nandi sayā saṇjame devaṁ-nāga-suvaṇṇa-kinnara-gaṇa-sab-bhūya-bhāv’-accie logo jattha paṭṭhiho jagam iṇāṃ telokha-mac’-asuram dhammo vaddhau sāsa o vijaya o dhamm’-uttaram vaddhau suyassa bhagavo kareni kāussaggam*

I bow down to those who have established the sacred doctrine in Puṣkaraadvipā, in Dhātakikhanḍa and in Jambudvīpa, in Bharata, Airavata, and Mahāvidēha.

I worship the *śrūta-dharma*, which contains the rules of conduct, which dispels the veil of the darkness of ignorance, which is adored by gods and kings, which rends asunder the net of delusion, which ends the sorrows of birth, old age, and death, which brings the full and ample bliss of final release. Who, if he understands its essence, can be neglectful of the sacred doctrine worshipped by gods and demi-gods and kings? O *siddhas*, I am devoutly attached to the Jaina creed; well-being always lies in the religious life extolled with veritable devotion by *devas, nāgas, jyotis̄kas*, and *kinnaras*. May the eternal sacred doctrine prosper this world of *devas*, mortals, and *asuras* where the people are firmly established in it, may it be victorious and may it prosper the primacy of the *dharma*.

The first verse is devoted to the infinite number of absent Jinas in other continents of which there is no knowledge; the rest is in praise of the holy writ.

† YS, pp. 642–6; LV, pp. 968–1060.
5. Siddha-stava-danḍaka

1. siddhāṇaṁ buddhāṇaṁ pāra-gāyaṇaṁ paramparā-gāyaṇaṁ
   loy'-aggam uva-gāyaṇaṁ namo sayā savva-siddhāṇaṁ
2. jo devaṁ vi devo jaṁ devo pañjali namaṁ-santi
   tāṁ deva-deva-mahiyaṁ śirasā vande Mahāviṁśa
3. ekko vi namokhaṁ jīna-vara-vasahassa Vaddhamānaṁ
   saṁsūra-sāgaro tārei naraṁ va nārīṁ va
4. Ujjenta-sela-sihare dikkhā nānam nissihaṁ jassa
   tāṁ dhamma-cakkavatttim Ariṭṭhanemim namamāmi
5. cattāri aṭṭha dasa do ya vandiyā jīna-varā cauśaṁ
   paramattha-niṣṭhiy'-aṭṭhā siddhā siddhiṁ mama disantu

Praise to the siddhas, the enlightened ones who have gone to the further shore, who have gone there by stages, who have reached the summit of the worlds, praise always to all siddhas.

I bow down my head to Mahāvīra, who is the god of gods, who is adored by lords of gods, and whom gods worship joining their hands. Even one namaskāra offered to the excellent Jina Vardhamāna will carry a man or a woman across the ocean of the cycle of transmigration.

I worship Ariṭṭhanemi that oecumenical monarch of the sacred doctrine who on the summit of the Ujjayanta mountain received the initiation and attained to kevala-jñāna and to mokṣa.

May the twenty-four siddhas—the twenty-two Jinas and the two others who have been celebrated—whose significance is firmly established in reality, show me final release.

These verses make up the siddhi-stava; and the danḍaka is completed by an invocation of the vaiyāvarttya-karas which is sometimes styled the sura-smṛti-sūtra.

veyāvacca-garāṇaṁ santi-garāṇaṁ sammad-diṭṭhi-samāhi-garāṇaṁ
   karemi kāussaggam

I make the kāyotsarga for those who render service, who create tranquillity, who create absorption in right belief.

Hemacandra explains that the paramparā-gatānāṁ of verse 1 refers to the progression through the gunasthāna, the Jina is called devānām deva because he is worshipped by devas such as the Bhavana-vāsis and he is also worshipped by the deva-devas such as Śakra. He is called Mahāvīra because he directs (irayati) to mokṣa. To the words nārīṁ va there attaches a special importance. In this connexion both Haribhadra and Hemacandra quote a passage from the lost Yāpaniya-tantra stressing that women equally with men

1 YS, pp. 646–53; LV, pp. 1066–1186.
can reach the summit of the religious life. Hemacandra says that
the last two verses of the siddha-stava are not, in the opinion of
some authorities, an essential part of the ritual but may be omitted.

When the siddha-stava-danda and the accompanying kavya-
sarga are completed the worshipper is again to recite the Sakra-stava
and then, making the muktâ-šuhti-mudrâ, to pronounce the praṇi-
dhāna-sūtra:

1. jaya viśva-rāya jagā-guru hou mama tuha ūpahāvao bhayavañ
   bhava-nīveo maggaṇusāriyā ittha-phala-siddhi
2. loga-viruddha-ccāo guru-jana-pūṇa par'-attha-karaṇaṃ ca
   suha-guru-jogo tav-vayana-sevanā ā-bhayam akhaṇḍā

Hail, Jina, preceptor of the world, through your grace, blessed lord,
may I achieve these things: disgust for the world, regular pursuit of the
right path, attainment of desired results, abandonment of whatever is ill-
famed in the world, respect for preceptors and parents, practice of help
to others, attachment to a good guru, and full obedience to his words for
all existence.

It is evident from this description of the ritual that a considerable
amount of time is required to carry out the caitya-vandana. In
theory the layman should imitate the monk in performing it seven
times a day, or if that is not possible five times, or if that too is
beyond his powers, at least three times—at dawn, noon, and dusk.
Not surprisingly therefore from an early date an abbreviated ritual
is admitted. Three possibilities are in fact envisaged:

(i) the best (uttama)—the complete ritual of the five danda
   preceded by the aiyāyapathiki-pratikramana;
(ii) the next best (madhyama)—this is considered to be either
    one chant (danda) (the arhac-caitya-stava), and one verse
    (stuti); or two danda (arhac-caitya-stava and Sakra-stava),
    and two stutis;
(iii) the least satisfactory (jaghranya)—the namaskāra alone, or
    the Sakra-stava alone.

1 CVBh 23; Ratnasēkhara, Śraddha-vidhi, p. 56b; Vadhana-vidhāna-
pañcūlaṅka, 2.
THE VANDANAKA

By its basic meaning of reverent salutation (vandana or vandanaka), the third āvasyaka would apply equally to the worship paid to the Jina, to the guru, or to the sacred scriptures; but though the Vandana-vidhāna-pañcāśaka, for example, is actually devoted to the caitya-vandanaka, this term is usually specialized in the sense of guru-vandanaka. In his explanation of the subject Hemacandra notes that, although in the texts quoted by him the person performing the vandanaka is always referred to as a monk, the ritual can equally well be carried out by a layman; yet it has to be admitted that of all the elements transferred from the monastic ritual this has been the least successfully accommodated to the śrāvakācāra.

In the form in which it appears in the works of Hemacandra and Devendra the ritual has been subdivided into twenty-five essential constituents or āvasyakas (not of course to be confused with the six daily necessary duties). The Digambaras, though not adhering to this figure, give a very similar classification:

ŚVETĀMBARA  
2 avanamana  
1 yathā-jāta  
12 āvarta or āvarta  
4 śiras, or śiro-2-vanati  
3 gupta  
2 praveśa  
1 niśkramaṇa

DIGAMBARA  
2 niṣadya or āsana  
1 yathā-jāta  
12 āvarta  
4 namaskāra or pranāma  
3 śuddhi

Hemacandras’s list is in fact, save for the last three items which are not counted by the Digambaras, identical with those given by Samantabhadra and Cāmuṇḍarāya.

The ritual passage to be recited by Śvetāmbaras during the vandanaka is known as the dvādāśāvarta-vandanaka-sūtra or (from the phrase of address which recurs in it) kṣama-kramaṇa. It runs as follows:

icchāmī khamā-samanḍo vandīma jāvaṇijjāe nisitihyāe (the guru: chan- 
dena) aṇujāpahā me miy’-oggahām (the guru: aṇujāṇām) nisīhi aho kāyam

1 YŚ iii. 130 (p. 679).  
2 YŚ iii. 130 (pp. 659–86).  
3 Guru-vandana-bhāṣya.  
4 RK v. 18.  
5 CS, p. 69.  
6 Both text and translation of this ritual passage are given with extensive explanatory details in Leumann, op. cit., pp. 7–10.
JAINA YOGA

kāya-samphāsaṁ khamāṇijjo bhe kilāmo appa-hilantāṇam bahu-subheṇa bhe divaso vaikhyanto (the guru: taha tti) jattā bhe (the guru: tuubbham pi vaṭṭai) jvvāṇijjāṁ ca bhe (the guru: evaṁ) khāmēmi khamā-samaṇo devasīyaṁ vaikkamāṁ (the guru: aham avi khāmēmi) āvasaṭṭyāe paḍhikhamāmi khamā-samaṇāṇaṁ devasīyaśe āsāyaṇāe tettis’ annayarāe jaṁ kiṁci mićchāe mana-dukkhaṭe vaya-dukkhaṭe kāya-dukkhaṭe kohā mānaśe māyaṁ e lobbāe savva-hāḷīyaśe savva-micchovayāśe savva-dhammaḥkhamanaṇāe jo me aṭṭam hao tassā khamā-samaṇo paḍhikhamāmi nindami garihōmi appānaṁ vosirāṁ.

I desire to worship you, forbearing monk,¹ with very intense concentration. (The guru: Willingly.) Allow me to enter the measured space. (The guru: I allow you.) Allow my bodily contact on the lower part of your body. Please suffer this annoyance. You will have spent the whole day fortunately little disturbed. (The guru: Yes.) You are making spiritual progress. (The guru: Yes and so are you.) You are unperturbed by your sense organs? (The guru: Yes.) I ask pardon, forbearing monk, for my daily transgressions. (The guru: I too ask pardon.) Necessarily I make pratikramaṇa to you, forbearing monk, for any day-by-day lack of respect, for any of the thirty-three āsātanās, anything done amiss through mind, speech, or body, through anger, pride, deceit, or greed, through false behaviour and neglect of the sacred doctrine at any time; whatever offence may have been committed by me, forbearing monk, I confess and reprehend and repent of it and cast aside my past self.

The stages or sthānas of the vandanaka are marked by the responses (abhilāpa) of the guru, which have been given the following labels, taken from the expressions used in the text:

(1) icchā; (4) yāṭra;
(2) anujñāpanā; (5) ṣāpanā;
(3) avyābādha; (6) aparādha-keśamaṇā.

The following description of the ritual is furnished by Hemacandra: as he intends it to apply to the lay life the word sīṣya (neophyte) is here throughout replaced by ‘layman’:

The layman who wishes to perform the vandanaka waits some distance away from the monk, holding a rajo-haraṇa in his hand and wearing a mukha-vastrikā, which he has subjected to pratilekhaṇa. He begins to recite the formula and when the guru says ‘chandena’ he makes the first avanamana or reverence and comes up to him making pratilekhaṇa and pranājana. Putting his rajo-haraṇa on the ground close to the monk and taking off his mukha-vastrikā, he leaves it on his left knee. He then touches the

¹ This rendering is chosen to harmonize with Hemacandra's interpretation.
rajo-harāṇa with his hands and then his own forehead. Six āvartas—this is the name given to a gesture in which the joined palms of the hands are moved from right to left—are made whilst he slowly repeats the third sthāna. Then keeping his gaze fixed on the guru and making the aṁjali he continues to recite. The movement of hands between rajo-harāṇa and forehead is resumed as the recitation continues until he has completed the sixth sthāna. At the words khāmeni khamā-samanō he applies both his hands and his forehead to the rajo-harāṇa and when reaches the phrase tassa khamā-samanō paṭikkhamāmi he gets up and moves out of the proximity of the monk. After this exit and a second entry he repeats the same ritual.

Hemacandra’s description apparently refers to the third variety of vandana mentioned at the commencement of Devendra’s Guru-vandana-bhāṣya, where the following types are listed:

(i) spheta (Prakrit phīṭṭa)—consisting of inclinations of the head (addressed to the congregation of monks);
(ii) chobha—a double recitation of the kṣamā-śramaṇa (addressed to ordinary individual monks);
(iii) dvāḍāvartā—the full ritual, this too being repeated (destined for ascetics of higher standing).

Certain elucidations of the ritual are available from the texts particularly from Hemacandra and from Siddhasena Sūri’s commentary on the Pravacana-sūroddhāra. Thus the expression kṣamā-śramaṇa is understood by the former as implying that an ascetic is possessed of the ten elements making up the dharma the first of which is kṣamā ‘forbearance’. One avanamana or obeisance is made at the end of the first sthāna in each recitation of the kṣamā-śramaṇa. By yathā-jata is meant the full accoutrement of the monk: rajo-harāṇa (the little broom that is used to carry out pramāṛjana), mukha-vastrākā (the strip of cloth worn in front of the mouth), and the pieces of material allowed—at least by the Śvetāmbaras—for clothing. The monastic initiation is conceived of as a second birth, the hands clasped in the aṁjali being held to symbolize the folded hands of the child issuing from the womb. Whether the layman should make use of the rajo-harāṇa and mukha-vastrākā, the special symbols of the ascetic condition, is sometimes questioned but the Śvetāmbara texts used in

1 Guru-vandana-bhāṣya, 1. 2 YŚ iii. 130 (pp. 665–76). 3 PS 93–174.
this study depict them as essential in a number of rites. The six āvartas of each repetition are to accompany the following words or phrases of the ritual: aho, kāyaṁ, kāya-samphāsaṁ, jattā bhe, javanījjaṁ bhe, two being assigned to the last. Two sīras (inclination of the head) are to be made in each repetition of the ritual: one by the layman when he recites khamemi khamā-sammaṇo devasīyaṁ vaikkamaṇaṁ and one by the monk when he replies aham avi khamemi tume. At the first sthāna of the kṣamā-iramaṇa the monk may, if he is not in a position at the moment to accept the vandanaka, reply tivihena (‘Make your reverence in mind, speech, and body’) thereby cutting short the ritual. The repetition which is characteristic of the full ritual is explained on the analogy of an envoy bringing a message to a king and making obeisance both before and after speaking.

Other elements of the vandanaka are given the form of numerical apothegms, in particular the thirty-two faults (doṣas): and the thirty-three failures to express respect (āśātanās) but, devoted as these are to the minutiae of monkish life, they cannot be said to have any real existence in the lay ritual though enumerated by Hemacandra and Devendra. It will be enough to mention here the division of the guru-āśātanās into three types:

(i) most conspicuous (utkṛṣṭa)—those concerned with actions contrary to the guru’s command;
(ii) next most conspicuous (madhyama)—those referring to contact with impurities;
(iii) least conspicuous (jaghanya)—those concerned with touching the feet or other limbs of the guru.

The vandanaka is associated with a number of other rites such as the pratikramaṇa, in fact it might be said to be implicit in any rite which involves the concourse of the guru. If no monk is present a convenient device for which canonical authority is claimed exists to ensure the satisfactory completion of the rite: this is the fiction of the sthāpanācārya.

Just as the Jina can be conceived in terms of nāma, sthāpanā, draavya, and bhāva so can these categories be applied to the acārya, and the sthāpanācārya will then signify the guru represented by a statue or by some symbolic object. To this the worshipper performs

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1 YŚ iii. 130 (pp. 661–4).
2 Ibid. (pp. 676–8).
3 Srāddha-vidhi, p. 71a.
4 ŚrDK 230.
the *vandanaka*, keeping the guru present in his mind. Special *āśātanās* are devised to cover actions implying lack of respect to the *sthāpanācārya.*\(^1\) The practice is clearly set out in Devendra’s *Śrāddha-dīna-kṛtya*\(^2\) and Hemacandra\(^3\) had earlier laid down that one should imagine in one’s mind an embodiment of the guru if he is not himself present (*guru-virahe guru-sthāpanāṃ manasikṛtyvā*).

### THE PRATIKRAMAṆĀ AND ĀLOCANĀ

The *pratikramaṇa*, the fourth of the āvaśvakas, generally linked with an avowal of past transgressions (*ālocana*) is a manifestation of contrition and desire for amendment expressed by the recitation of certain confession formulae.\(^4\) Various types of *pratikramaṇa*, mainly based on the period of time to which the confession refers, are recognized:\(^5\)

1. performed at nightfall and referring to the past day (*daiva-sīka*);
2. performed at dawn and referring to the past night (*prābhātiha* or *rātrikā*);
3. covering the past *pakṣa* or half-month (*pāksika*);
4. covering the past four months (*cāturmāsika*);
5. covering the past year (*vārṣika*);
6. referring to the unwitting harm caused by all movement (*airyāpathiki*).

The acceptance of *pratikramaṇa* only as an annual duty or as a duty to be carried out only during the additional leisure of the *caturmāsa* or rainy season is a characteristic of later texts.\(^6\)

It will be convenient to deal first with the *airyāpathikī-pratikramaṇa,*\(^7\) which has a special importance notably as forming the prelude to the *caitya-vandana*. The *airyāpathikī-sūtra* runs as follows:

> icchāmi ādikāsamāṁ īryā-vahiyāṁ virāhanāṁ gamanāṁ-āgamaṇe pānākakamāne biyā-akkamāne hariyā-akkamāne osāyā-uttitaṅga-paṅgasa-dāga-mattī-makkāda-santīpa-samkamāne je me jīvā virāhiyā eg'−indiyā

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\(^1\) *Śrāddha-vidhi*, p. 73b.
\(^2\) *ŚRDK* 230, where the term *śūri*, explained as *sthāpanācārya*, is used.
\(^3\) *YS* iii. 124 (p. 611).
\(^4\) See Schubring, *Die Lehre der Jinas*, p. 177.
\(^5\) *YS* iii. 130 (p. 687).
\(^6\) *Śrāddha-vidhi*, p. 158b.
\(^7\) *YS* iii. 124 (pp. 695–7).
I want to make pratikramaṇa for injury on the path of my movement, in coming and in going, in treading on living things, in treading on seeds, in treading on green plants, in treading on dew, on beetles, on mould, on moist earth, and on cobwebs; whatever living organisms with one or two or three or four or five senses have been injured by me or knocked over or crushed or squashed or touched or mangled or hurt or affrighted or removed from one place to another or deprived of life—may all that evil have been done in vain.

Hemacandra says that īrya-patha may be taken in the literal sense as ‘the path of one’s going’ or it may be understood to mean ‘the line of conduct of an ascetic’ the primary infraction of which would be the destruction of any form of life: the import of the sūtra remains in either case the same. The avaśyāya (Prakrit osāya) is explained as a jala-viśeṣa; the uttiṅga is an insect of the form of a dung-beetle which makes holes in the ground; paṇaka is explained as paṇca-varṇollī; the moist earth will contain ap-kāyas and pṛthvi-kāyas. The phrase which recurs in all the pratikramaṇa formulae micchāmi dukkaḍaṁ is given its proper sanskritization mithyā me duṣkṛtam (‘may the evil of it be in vain’) but at the same time the individual akṣaras are said to have the following symbolic meaning:¹

\[
\text{mi—miu-maddava} \quad \text{‘gentleness’} \\
\text{chā—dosāṇam chāyaṇa} \quad \text{‘the veiling of faults’} \\
\text{mi, me—a-merē thaiya} \quad \text{‘abiding in the limitless’} \\
\text{du—dugaṇḍhāmi appāṇam} \quad \text{‘I loath myself’} \\
\text{ka—kaḍaṁ me pāvaṁ} \quad \text{‘I have committed sin’} \\
\text{ṭa—ṭevami taṁ uvasameṇaṁ} \quad \text{‘I go beyond it through attaining to calm’}
\]

In general, apart from the recitation of the airyāpathhikī formula, the performance of pratikramaṇa requires the presence of a guru. The ritual passages used for this and for the ālocanā are given below in the sequence in which they normally follow the vandanaka formula, beginning with the aticārālocaṇā:²

icchā-kāreṇa samdisaha bhagavan devasīyaṃ aloiṣu (the guru: āloaha) icchaṃ aloemi jo me devasio aiyāro hao kāio vāio mānaio ussutto ummaggo akappo akaraṇijjo dujjhāyo dvavicintio anāyāro anicchīyavo asāvagā-

¹ YS iii. 124 (p. 607).
² YS iii. 130 (pp. 679–82).
pāoggā nāne damsāne cā cittācaritte sue sāmāyēye tinham gūttaṃ caunham kasaṭyānham paṁcaēnham anu-vrāyānham tinham guṇa-vrāyānham caunham sikhā-vrāyānham bārasavihassā sāsagā-dhammassa jāṃ khaṇḍiyaṃ jāṃ virāhiyaṃ tassa micchāmi dukkaṭaṃ.

Instruct me, lord, at my own desire to make ālocanā for the day. (The guru: Do so.) I wish to make ālocanā: whatever fault has been committed by me during the day in body, speech, or mind, in contravention of the scriptures and of right conduct, unfitting and improper to be done, ill meditated and ill conceived, immoral and undesirable, unbecoming for a layman, in regard to knowledge and philosophy and the lay life and the holy writ and the sāmāyika, and whatever transgression or infraction I may have committed in respect of the three guṇaṣ and four khaṭyās, and the five anu-vratas, three guṇa-vratas, and four līkṣa-vratas, that is to say, the layman’s twelfold rule of conduct—may that evil have been done in vain.

Hemacandra explains that cāritrācāritra is equivalent to deleśavirati. Khaṇḍita implies a partial violation of the religious duties and virādhiya a more serious violation but neither of them amounts to a complete bhaṅga.

After this ālocanā formula the worshipper is to recite the pratikramaṇa-bija-sūtra: ¹

savvassa vi devasiya duccintiya duhhāsiya duccatthiya ācchā-kāreṇa sandisaṃa bhagavāṃ (the guru: paṇḍikhamaha) tassa micchāmi dukkaṭaṃ

Instruct me at my own desire to make pratikramaṇa for all that I have done amiss this day in thought, in speech, and in act (The guru: Do so) —may that evil have been done in vain.

Then comes the request for forgiveness, the kṣāmaṇā-sūtra: ²

ācchā-kāreṇa sandisaṃa bhagavāṃ abhuṭṭhaṃ mhi abbhintara-devasiyaṃ khāmeṣu ācchāṃ khāmēmi devasiyaṃ jāṃ hīṃcī apattiyaṃ para-pattiyaṃ bhatte pāne vinayaye veydvacce ālāve samālāve ucc‘āsane sam‘āsane antara-bhāsā uvarî-bhāsā jāṃ hīṃcī majaṃha vinayā-parihāraṃ suhumaṃ vā bāyaraṃ vā tubbhe jāṇaha ahaṃ na jāṇami tassa micchāmi dukkaṭaṃ

Instruct me, lord, at my own desire; I am come forward to seek forgiveness for what is within the day: I want to seek forgiveness for whatever unfriendly or excessively unfriendly thing I have done this day in regard to eating and drinking, in regard to vinaya and varjāvyuttya, in regard to speech and conversation, in regard to seating oneself at a higher or at the same level as the guru, or in interrupting him when he

¹ Ibid. (pp. 682-3). ² Ibid. (pp. 683-5).
is speaking, or in speaking louder than he, may whatever offence against \textit{vinaya}, great or small, which you know and I do not know, have been done in vain.

In all these formulae the word \textit{daivasika} will be replaced by the appropriate variant if the \textit{pratikramaṇa} refers to the night or to some other period.

The great importance of the \textit{pratikramaṇa} in Jainism is evident from the way in which the meaning of the term is extended to cover all edifying religious practices, the scope of the numerous \textit{pratikramaṇa-sūtras} being very wide indeed.\(^1\) Amongst the faults to be avowed are all forbidden things done and all duties left undone, all infringements of the twelve \textit{vrataś}, all offences against the \textit{ratna-traya}, all the evil results of \textit{parigraha} and \textit{ārambha}, all actions motivated by passion and hate, all partiality for false creeds and dissemination of false dogmas, and all wrong done in the course of one’s daily business or one’s household duties.

The best-known \textit{pratikramaṇa} commentary is the \textit{Vandāru-vṛtī} of Devendra. Here as elsewhere \textit{pratikramaṇa} for the eighteen sources of sin (\textit{pāpa-sthānas}) is recommended. It may therefore be not inappropriate to list these here:\(^2\)

\begin{align*}
(1) & \text{ killing (prāṇi-vadha, hiṃsā)} & \text{the themes of the five aṇu-vrataś} \\
(2) & \text{ lying (asatya)} & \text{the four kaśāyas} \\
(3) & \text{ thieving (adattādana)} & \\
(4) & \text{ unchastity (abrahma, maithuna)} & \\
(5) & \text{ acquisitiveness (parigraha)} & \\
(6) & \text{ anger (krodha)} & \\
(7) & \text{ pride (māna)} & \\
(8) & \text{ deceit (māyā)} & \\
(9) & \text{ greed (lobha)} & \\
(10) & \text{ attachment (rāga, preman)} & \\
(11) & \text{ hatred (dveṣa)} & \\
(12) & \text{ disputation (kalahā)} & \\
(13) & \text{ false accusation (abhivyākhyāna)} & \\
(14) & \text{ backbiting (pāśunya)} & \\
(15) & \text{ denigration (parivāda, nindā)} & \\
\end{align*}

\(^1\) The \textit{pratikramaṇa} is sometimes given a more ornate literary form as in the elegant \textit{Paśīcāvaneśṭita} of Ratnākara Sūri. In this poem the Jina is invoked almost as a personal god.
\(^2\) See PS 1351–3 and ŚrDK 300–3.
(16) depression and elation (arati-rati)
(17) deceitful speech (māyā-mṛṣā)
(18) false belief (mithyātva).

In another version\(^1\) of the eighteen pāpa-sthānas eating by night (rātri-bhojana) is inserted in the list after parigraha and arati-rati omitted.

The keynote of the pratikramaṇa is best expressed in the well-known verse from the sūtra:

\[\text{khāmeni sava-vive savva jive khamantu me,}\
\hspace{1cm} \text{metti me sava-bhūteni verāṇi majjha na keṇavi}^2\]

I ask pardon of all living creatures, may all of them pardon me, may I have friendship with all beings and enmity with none.

It is probably because in this way the pratikramaṇa represents the pervasion of the mind by the feeling of ahimsā that it comes to be regarded as the central feature of the āvaśyakas. Like the other āvaśyakas it may be performed either in the temple or in a posadhakṣaṇa, or in the presence of a monk or at home, and like them it requires the elimination of all ārta-dhyāna. It is sometimes said that like pratyākhyaṇa it is best expressed three times, first mentally when alone, then before the image of the Jina, and finally aloud before the guru. It is not always necessarily confined to past time and may therefore overlap with pratyākhyaṇa.

Together with alocanā it is often given the designation of prāyaśicca but the kāyotsarga too is a form of prāyaśicca.

\section*{THE PRATYĀKHYAṆA}

This, the fifth, or, according to the Digambaras, the sixth, āvaśyaka has been defined by Amitagati\(^3\) as the avoidance of what is unfitting in order to prevent the commission of sin in the future. In a sense it is the equivalent of pratikramaṇa translated into future time. Ideally it should be performed three times\(^4\) in solitude, before the Jina image and in the presence of a guru when it is linked with the vandanaka.

\(^1\) Siddhasena Sūri on PS 1351-3.
\(^2\) Pratikramaṇa-sūtra, 49.
\(^3\) Śr (A) viii. 35.
\(^4\) Śraddha-vidhi, p. 73b.
Pratyākhyaṇa is said to be of two kinds according to whether it relates to the mūla-gunas (i.e. in the case of laymen the anvuvratas) or to the uttara-gunas (i.e. the guṇa- and śikṣā-vratas), many of which may in fact be regarded as expressions of pratyākhyaṇa; that is particularly true of the dig-, delavakāśika-, bhogopabhoga-, and posadhopavāsa-vratas. Renunciation of any form of enjoyment is implicit in the concept but in practice it most often implies abstention from food, or from a particular kind of food, for a certain period of time.

There are traditionally ten categories of pratyākhyaṇa; but Hemacandra, recognizing that these are without relevance for the lay doctrine, has preferred to discuss only the ninth and tenth: saṅketa-pratyākhyaṇa and addha-pratyākhyaṇa, which, he says, are in daily use. The former, as its name indicates, is symbolic; the devotee refrains from taking food for as long, for example, as he keeps his hand clenched, and by this renunciation he recalls his mind to his religious duties. Eight types of saṅketa-pratyākhyaṇa are listed:

1. āṅguśṭha—‘as long as I do not unclasp my thumb’;
2. muṣṭi—‘as long as I do not unclench my hand’;
3. granthi—‘as long as I do not loosen this knot’;
4. grha—‘as long as I do not enter my house’;
5. svēda—‘as long as these sweat drops do not dry’;
6. ucchvāsa—‘as long as these respirations continue’ (i.e. for a given number of them);
7. stibuka—‘as long as the drops of moisture do not dry on this bed’;
8. jyotiṣka—‘as long as this lamp is not extinguished.’

Much more important is the addhā-pratyākhyaṇa for which a full ritual appropriate rather to the monastic, than to the lay, life, exists. This is classified into ten categories:

1. namaskāra-sahita—abstention from food for the duration of a muhūrta;
2. pauruṣi—abstention from food for the duration of a pauruṣi;
3. dina-pūrvārdha—abstention from food for the first half of the day;
4. ekāśana—eating only one meal during the day;

¹ YS iii. 130 (p. 697).
(5) eka-sthāna\(^1\)—taking food only in one position, i.e. without moving any limbs except the hands and mouth;
(6) ācāmālā—eating only ācāmālā;
(7) abhaktārtha (upavāsa)—fasting from the fourfold aliments or from three of them;
(8) carana—abstention from food until the end of the twenty-four-hour period, or from certain things until the end of one’s life;
(9) abhīgraṇa—a special vow of some kind; it may cover various types of kāla-niyama or any of the forms of sanketa-pratyākhyāna previously listed;
(10) vikṛti-niṣedha—abstention from consuming any of the vikṛtis.

The formulae used in each case are as follows:\(^2\)

1. uggae sûre namokāra-sahiyaṃ paccakkhāmi cauvivaham pi ṅhāram asaṇaṃ pāṇaṃ khaśaṃ sāmaṃ annattī anābhogenaṃ sahasāgureṇaṃ vosiśaṃ

When the sun is risen I renounce for as long as the namaskāra lasts the fourfold aliments and except for cases of unawareness or of force majeure abandon them.

Hemacandra here refutes the argument that as no period of time is mentioned this should be properly called a form of sanketa-pratyākhyāna. There are two licit grounds for breaking this pratyākhyāna termed ākāras.\(^3\)

2. porisīyaṃ paccakkhāmi uggae sûre cauvivaham pi ṅhāram asaṇaṃ pāṇaṃ khaśaṃ sāmaṃ annattī anābhogenaṃ sahasāgureṇaṃ pacchama-kāleṇaṃ disā-moheṇaṃ sāhu-vayaṇenaṃ savaa-samāhi-vattiy’-āgureṇaṃ vosiśaṃ

When the sun is risen I renounce for the duration of a pauruṣi the fourfold aliments and except for cases of unawareness or of force majeure or of overcast skies or of confusion of north and south or of instructions from a monk or except in order to attain full tranquillity of mind I abandon them.

The possibilities of legitimately breaking this pratyākhyāna are

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\(^1\) In the Digambara tradition this is held to mean ‘taking only once from a platter’.

\(^2\) YS iii. 130 (pp. 698–710) and SrDK 79 (pt. i, pp. 228–35).

\(^3\) This word seems to have acquired the sense here of ‘contingency’ because of its repeated occurrence in the compounds which express the possibilities of exception to the vow.
six in number. The third and fourth are admitted because the passage of time has to be calculated from the varying length of one's shadow. The last is designed to provide for the contingency that a person may be suddenly afflicted by an acute pain provoking ārta-dhyāna or raudra-dhyāna; his tranquillity of mind is lost until he takes medicine to alleviate it.

3. sūre uggae purim'-aḍḍham paccakkhami cauvviham pi āhāram asaṇam pāṇam khāiman sāimaṇ annatth' anabhogenam sahasāgāreṇaṁ pachanna-kāleṇaṁ disā-mohenam sāhu-vayanaṁ mahattar'-āgāreṇaṁ savva-samāhi-vattiy'-āgāreṇaṁ vosirāmi

An additional contingency (ākāra) is inserted: 'or except for more important business', this being understood to mean something done on behalf of the community that a third party could not perform and of equal spiritual merit with the pratyākhyāna.

4. egāsaṇam paccakkhami cauvviham pi āhāram asaṇam pāṇam khāiman sāimaṇ annatth' anabhogenam sahasāgāreṇaṁ sāgāryiy'-āgāreṇaṁ āunṭana-pasareṇaṁ guru-abbhuthaṇenaṁ pāriṭṭhāvaniy'-āgāreṇaṁ mahattar'-āgāreṇaṁ savva-samāhi-vattiy'-āgāreṇaṁ vosirāmi

I take only the ekāśana otherwise renouncing the fourfold aliments and except for cases of unawareness or of force majeure or of householder's business or except when the food offered has to be rejected or except for more important business or except in order to attain full tranquillity of mind I abandon them, not moving except for contortions and stretchings of the body or in rising to salute the guru.

There are now eight ākāras in this form of pratyākhyāna. It is noted that the Prakrit egāsaṇa may be interpreted either as 'eating one meal' or 'eating in one posture'. Certain of the ākāras refer to posture and not to actual fasting.

5. ega-thāṇaṁ paccakkhami cauvviham pi āhāraṁ asaṇaṁ pāṇaṁ khāimaṁ sāimaṁ annatth' anabhogenam sahasāgāreṇaṁ sāgāryiy'-āgāreṇaṁ guru-abbhuthaṇenaṁ pāriṭṭhāvaniy'-āgāreṇaṁ mahattar'-āgāreṇaṁ savva-samāhi-vattiy'-āgāreṇaṁ vosirāmi

This is identical with the preceding formula except for the omission of āunṭana-pasareṇaṁ.

6. āyambilam paccakkhami annatth' anabhogenam sahasāgāreṇaṁ levaśeṇaṁ gīhattha-samṣattheṇaṁ ukkhita-viveṇaṁ pāriṭṭhāvaniy'-āgāreṇaṁ mahattar'-āgāreṇaṁ savva-samāhi-vattiy'-āgāreṇaṁ vosirāmi
For the ācāmāmla-pratyākhyāna I renounce and abandon everything and except for cases of unawareness or of force majeure or where other food has stuck to or been scraped off the platter or where other food has not been separated or where the householder’s pot contains other substances or when the food offered has to be rejected or for more important business or in order to attain to full tranquillity of mind I abandon them.

7. sūre uggae abhāti-aṭṭham paccakhāmi cauṇhiyaṃ pi āhāraṃ asaṇaṃ pāṇaṃ khāimanā sāmaṇaṃ annatth' anābhogenaṃ sahasāgāreṇaṃ pāriṭṭhā-vaniyā-āgāreṇaṃ mahattar'āgāreṇaṃ savva-samāhi-vattiyā-āgāreṇaṃ vosi-rāmi

When the sun is risen I renounce for this fasting the fourfold aliments and except for cases of unawareness or of force majeure or when the food offered has to be rejected or except for more important business or except in order to attain full tranquillity of mind I abandon them.

Here the pāriṭṭhāpanika contingency is not in fact applicable if the fourfold aliments are renounced.

pāṇassa levādeṇa vā alevādeṇa vā accheṇa vā bahuleṇa vā sasittheṇa vā asittheṇa vā vosirāmi

I abandon the fourfold aliments except for liquids viscous or non-viscous or transparent or turbid or mixed with rice grains or not mixed with rice grains.

These six ākāras are formulated to cover the case of the modified form of fasting in which liquids may still be taken.

8. divasa-carimaṃ bhava-carimaṃ vā paccakhāmi cauṇhiyaṃ pi āhāraṃ asaṇaṃ pāṇaṃ khāimanā sāmaṇaṃ annatth' anābhogenaṃ sahasāgāreṇaṃ mahattar'āgāreṇaṃ savva-samāhi-vattiyā-āgāreṇaṃ vosirāmi

Whether this is to last till the end of the day or to the end of one’s life four ākāras apply, and for this reason it is in the former meaning distinct from ekāsana-pratyākhyāna. On the other hand abstention from rātri-bhojana is an expression of bhava-carima-pratyākhyāna.

9. For the various types of kāla-niyama and saṅketa-pratyākh- yāna four ākāras prevail: annatth’ anābhogenaṃ sahasāgāreṇaṃ mahattar’āgāreṇaṃ savva-samāhi-vattiyā-āgāreṇaṃ. However, in the case of a vow to renounce clothing (aprāvaranābhigraha) a fifth ākāra ‘cola-paṭṭag’-āgāreṇaṃ’ is also operative.
10. vigaśo paccakkhami annatth' āparbhogenaḥ sahasāgareṇaḥ levālavenaḥ gihattha-saṁsatthāvenaḥ ukkhitta-vivegenaḥ paducca-makkhiṇaṁ pariṭṭhāvanīyā-āgareṇaḥ mahattā-āgareṇaḥ saṇna-samāhi-vattiyā-āgareṇaḥ vośrāmi

I renounce the vihṛtiṣ and except for cases of unawareness or of force majeure or where other food has stuck to and been scraped off the platter or where the householder’s pot contains other substances or where other food has not been separated or because the butter has been kept beyond its due time or when the food offered has to be rejected or except for more important business or except in order to attain to full tranquillity of mind I abandon them.

A rough-and-ready test is applied in the case of the sixth of these ākāras.

As has already been noted, the bhogopabhoga-vrata is one of the vratas expressing forms of pratīyākhyāna. The yamās mentioned by Samantabhadra¹ would belong under bhava-carima-pratīyākhyāna and the niyāmas under abhigraha-pratīyākhyāna. Corresponding to the latter the Śvetāmbaras have a traditional list of fourteen niyāmas expressed in the following verse:

\[
\text{sacitta-davva-vigai-vānaha-tambola-vattha-kusumesu}
\]
\[
\text{vāhana-sayana-vilevana-bambha-disi-nhāna-bhattesu²}
\]

The two lists are closely related, both of course depending ultimately on the twenty-one abhigrahas or undertakings to observe restraint, which are accorded an important place in the Upāsaka-daśāḥ:

<table>
<thead>
<tr>
<th>Śvetāmbara</th>
<th>Samantabhadra</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) sacitta (green leaves and shoots)</td>
<td>sangīta (instrumental music)</td>
</tr>
<tr>
<td>(2) dravya (food other than sacitta and vikṛti)</td>
<td>gīta (singing)</td>
</tr>
<tr>
<td>(3) vikṛti (the licit six)</td>
<td></td>
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<td>(4) upānah (sandals)</td>
<td>tambola</td>
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<td>(5) tambola (betel)</td>
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<td>(6) vastra (clothes)</td>
<td>kusuma</td>
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<td>(7) kusuma (flowers)</td>
<td>vāhana</td>
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<td>(8) vāhana (vehicles, riding animals)</td>
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</tr>
</tbody>
</table>

¹ RK iii. 42.
² Quoted by Ratnasākhara (Srāddha-vidhi, p. 73a) and Yaśovijaya (Dharma-saṃgraha, l. 73).
(9) śayana (beds)  śayana
(10) abhraṁa (sexual intercourse)  manmatha
(11) vīlepana (cooling pastes and unguents)
(12) dīkṣa (restriction of movement to fixed limits)
(13) snāna (bathing)  snāna
(14) bhakta (restriction of food to fixed quantities).

THE KĀYOTSARGA

The kāyotsarga, the fifth, or for the Digambaras the sixth, āvaśyaka is also for the Śvetāmbaras the fifth pratīmā. Despite its status in the literature as a separate āvaśyaka it is, in reality, an adjunct to other rites, in Amitagati’s² words ‘the undisturbed abandonment of the body in all āvaśyakas’.

The so-called kāyotsarga-sūtra runs as follows:³

tassa uttari-karaṇena pāyacchitta-karaṇena visokhi-karaṇena visallikaraṇena pāvāṇam kammāṇam nīghāyaṇī-atthāye thāmi kāussaggaṁ annatthā āsasiṇenaṁ nīsasiṇenaṁ khāsienaṁ chienaṁ jambhāieṇaṁ udāuṇenaṁ vāya-nisaggeṇaṁ bhamalle pitta-muchchāṁ suhumheṁ ānta-saṅcālehiṁ suhumheṁ khela-saṅcālehiṁ suhumheṁ diṭhi-saṅcālehiṁ evam-āśehiṁ āgāreiṁ abhaggo avirāhio hujja me kāussaggo jāva arihantāṇaṁ bhagavantaṁ namokkāreṇaṁ na pāreṁ tāva kāyaṁ thāneṇaṁ māneṇaṁ dhīneṇaṁ appānaṁ vosirāmi

Making an additional effort, making penance, making purification, extracting evil from myself, I stand in the kāyotsarga in order to make an end to sinful acts. With the exception of inhaling and exhaling, coughing and sneezing, yawning and hiccupping, breaking wind, giddiness, and swooning, very slight movements of the limbs, the eyes, and the saliva, and similar involuntary acts may my kāyotsarga be unbroken and unimpaired; until I have completed the recitation of the namaskāra to the blessed arhats I shall cast aside my body in the standing position, in silence and in meditation.

Hemacandra etymologizes prāyaścitta as ‘that which in general (prāyas) purifies the mind (citta)’. By the final phrase he understands

¹ This of course is, in effect, the dig-trata.
² Śr(A) viii. 36. ³ YS iii. 130 (pp. 607–11).
that the termination of any kāyotsarga is to be marked by the recitation of the pañca-namaskāra. He further notes that the word appānām is omitted in some texts: if it is to be retained it must mean 'body'.

In another passage Hemacandra defines the kāyotsarga as 'standing silent in meditation without other movement than the involuntary movements of the body such as breathing, for a definite time until the pañca-namaskāra is recited'. It may be performed either:

(i) because of activities (ceṣṭā), for example, in connexion with the airyaPATHIKI-pratikramaṇa; or
(ii) for the sake of self-mastery (abhībhava), i.e. to win victory over upasargas.3

The former type is always brief, varying from eight to a thousand ucehrāsas. The latter will not be less than a muhurtā and may, as in the case of Bāhubali, last for as long as a year.4

Numerous forms of the kāyotsarga, characterized by slight differences of posture, are noted in the monastic discipline. For the layman Hemacandra recognizes three main types: upright, (ucehrīta), seated (upaviṣṭa), and recumbent (ītyi). Each of these again can be subdivided into four categories which for the upright position would be:

(i) upright physically and upright spiritually (the mind being in dharmya- or śukla-dhyāna);
(ii) upright physically but not spiritually;
(iii) upright spiritually but not physically;
(iv) upright neither spiritually nor physically.

This classification, for which there are many parallels in other spheres of Jainism, lies at the basis of that used by Amitagati:5

(i) upaviṣṭopaviṣṭa—a seated posture with ārta- or raudra-dhyāna;
(ii) upaviṣṭottitha—a seated posture with dharmya- or śukla-dhyāna;

1 YŚ iii. 130 (p. 693).
2 For a description of the upasargas see YŚ iii. 153.
3 The figure whose kāyotsarga is represented in the famous statue of Śrāvāna Belogola.
4 YŚ iii. 130 (p. 694).
5 Śr (A) viii. 57–61.
(iii) utthitopaviṣṭa—an upright posture with ārta- or raudradhyāna;
(iv) utthitottithita—an upright posture with dharmya- or śukladhyāna.

But such classifications represent little more than the subtleties of the schoolmen; the essential, it is stressed, is that without pure meditation the kāyotsarga can serve no purpose.

As has already been noted the kāyotsarga is, properly, an accessory to the performance of the āvaśyakas and of such rites as the poṣadhopavāsa. Amitagati1 and Āśādhara,2 for example, prescribe a total of twenty-eight kāyotsargas for the necessary duties: six for the vandanaka, eight for the pratikramaṇa, two for the yoga-bhakti, and twelve for the svādhyāya; and the precise duration of each of them in ucchvāsas is also fixed. The same minutiae of detail are found in the descriptions of the blemishes (doṣas) of the kāyotsarga: Hemacandra3 notes twenty-one such faults, the Mūlaçāra gives twenty-three, and Amitagati4 raises the figure to thirty-two. All these lists relate in fact to the monastic life and have no real relevance to the śrāvakācāra.

When the layman engages in the kāyotsarga particularly, as Abhayadeva5 notes, by night at a crossroads he will need to be of stout heart for he will be assailed by upasargas and pariṣahas.6 These he must withstand but there are some legitimate reasons for interrupting the exercise: he is to be excused if he utters a cry because he himself or another person has been bitten by a snake or because bandits make an incursion or again if he interposes himself to save a living creature, as, for example, a mouse from the claws of a cat.7 But the ideal picture of the kāyotsarga remains that of Hemacandra’s verse: ‘At dead of night he stands in the kāyotsarga outside the city wall and the bullocks taking him for a post rub their flanks against his body.’8

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1 Śr(A) viii. 66–67.
2 YŚ iii. 130 (pp. 694–6).
3 P (ŚrUP) 17.
4 Śr (A) viii. 88–98.
5 For the pariṣahas see YŚ iii. 153.
6 YŚ iii. 144.
THE PŪJĀ

Pūjā, often called iṣyā or yajña, the one form of 'sacrifice' possible to a Jaina, is the only major element of the layman's religion which is not discussed in the canonical works and the only one which may be said to belong exclusively to the lay life. Closely associated with the āvaśyakas, it is often by the Śvetāmbaras voluntarily confounded with the caitya-vandana, which is sometimes held to be equivalent to dravya-pūjā and bhāva-pūjā together, sometimes to bhāva-pūjā alone. It will be convenient to make a distinction by treating under the head of pūjā those matters which form part of the Pūjā-vidhāna-pañcāśaka and under caitya-vandana those which make up the subject-matter of the Vandana-vidhāna-pañcāśaka.

Pūjā is not of course restricted to the adoration of the Jina's image, the caitya, either in the temple or in one's home; it may be offered to all those who, like the Jinas, have attained to final release, to monks whether sādhūs or ācāryas, to the holy writ, and even to parents and elders. Sometimes the meaning of the word is arbitrarily expanded to include the construction of temples and images, the carrying out of pilgrimages, the copying of the scriptures, the foundation of almshouses, the recitation of mantras, even the giving of alms (regarded as the pūjā of the atithi). On the other hand it may be presented as a mere aspect of dāna—in Hemacandra's terms, the sowing of wealth on the jīna-bimbā-kṣetra.

The custom of pūjā is manifestly one of Jainism's earliest conscious imitations of the Hindu world around, a transference which was all the easier because the ceremony can be conceived as a simulacrum of the samavasaraṇa, that gathering where the Tīrthaṅkara preached to men and gods who rendered pūjā to him with all that was most priceless. On entering the temple, advises Āsādhara, one should say to oneself, 'This is the samavasaraṇa, this is the Jina, and these are they who sit in the assembly'. Medhāvin even devotes the first three or four adhikāras of his śrāva-

1 It has already been mentioned that the sāmāyika, originally conceived of as a period of meditation, gradually took on the character of a formal act of worship, in which praise was offered to the Jina. It was then but a step to the offering of material objects—the pūjā.

2 YS iii. 124 (p. 655).
3 SDhA ii. 25.
4 YS iii. 120 (p. 584).
5 SDhA vi. 10.
kācāra to a description of a samavasarana. But this worship of the Jina, even if it responds to a basic human need, can yield only a subjective satisfaction. The Tirthankaras, immersed in their timeless beatitude, are inaccessible to human entreaties, derive no satisfaction from the offerings of their votaries. And, since neither the lifeless image nor the being it represents are benefited by the pūjā, how can this be commendable since it inevitably involves destruction of life? To this objection the reply is that the individual who offers the pūjā achieves through viewing the image a tranquillity that is a source of puṇya. For those therefore whose livelihood necessarily provokes the destruction of living creatures it is hypocrisy to shy at the jīna-pūjā on the ground that it involves himsā.

Certain Digambaras—Jinasena, Cāmuṇḍarāya, and Āśādhara (as well as Medhāvin and Vāmadeva)—give a rather unreal division of pūjā into five types:

(i) the daily worship (nitya-maha)—the ordinary pūjā in one’s home or in the temple. This term is also used to cover the construction of temples;
(ii) pūjā made by diademed kings (caturmukha or sarvato-bhadra or mahā-maha);
(iii) pūjā made by cakravartins to fulfil all desires (kalpa-druma);
(iv) pūjā lasting for eight days (aśṭāhniḥ) offered by the rulers of the devas in Nandiśvara-deva or by mortals during the Nandiśvara-parvan;
(v) pūjā offered by the devas at the five kalyāṇas and in uncreated temples (aṅḍra-dhvaja).

Of these the first type alone is germane to the discussion; the fourth is best considered under the head of yātra with other festivals; and the other three have but a theoretical significance, the third and fifth belonging really to the realm of mythology.

The daily pūjā, like the āvalyakas, may, as in Vasunandin’s work, be classified on rather artificial lines according to the categories of nāma, sthāpanā, dīrgha, kṣetra, kāla, and bhāva:

(i) reciting the names of the Jinas (nāma-pūjā);
(ii) representing the Jina in an image (sthapana-puja). This may be either:
   (a) sad-bhava—the attribution of the Jina’s qualities to an object having form; or
   (b) asad-bhava—the imagining mentally of a divine presence in the ahyata or other objects offered in the puja;

(iii) offering in an act of worship substances such as perfumes (dravya-puja);
   (a) sacitta—to the Jina or to the gurus;
   (b) acitta—to the holy writ;

(iv) worshipping places associated with the Jinas, their kalyana-sthanas (ksetra-puja);

(v) making puja on the anniversaries of the kalyanas or on such occasions as the Nandivara-parvan (hala-puja);

(vi) worshipping mentally or by muttering formulae (japa) or by dhyana (bhaava-puja).

More significant in fact, however, is the simpler division, as given, for example, by Amitagati, into worship with offerings (dravya-puja) and worship by mental concentration (bhaava-puja).

Various lists of the offerings which should constitute the puja are given by different writers often with indications of their symbolism; but before comparing them it is well to note the constituents of the act of worship at least as understood by the Digambaras.

(i) bathing the image (snapana, abhisheka);
(ii) making the offerings (bali, arca, puja);
(iii) chanting the praise of the Jina (stava, stuti);
(iv) muttering the sacred formulae (japa).

The Svetambaras have a rather similar basic threefold division of puja which figures in all the descriptions of the caitya-vandana.

(i) anga-puja symbolized by puspa—flowers, clothes, ornaments, unguents;
(ii) agra-puja symbolized by ahara—water, fruit, rice, lamps;
(iii) bhava-puja symbolized by stuti—hymns of praise.

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1 Sr (V) 383-4.  
2 Sr (V) 448-51.  
3 Sr (V) 452.  
4 Sr (V) 453-5.  
5 Sr (V) 456-8.  
6 Sr (A) xii. 12.  
7 SDhA v. 31.  
8 CV Bh 10.
At the same time there exist the distinctions of *snapana* (bathing) and *sthāpana* (making offerings) and of *dravya-pūjā* and *bhāva-pūjā*.

Here for purposes of comparison are the Śvetāmbara lists of 8, 17, and 21 forms of pūjā, the unnumbered list of the *Pañcaśāka*, and the Digambara list of 11 given by Vāmadeva, as well as some items mentioned by Vasunandin and in the *Śrāvaka-dharma-dohaka* (see p. 220).

The eightfold worship (*aṣṭopahāra*) is the commonest numerical form given to the elements of the pūjā: it has superseded an earlier fivefold classification identical with the first five items on the list of eight, and has obtained general acceptance among Digambaras as well as Śvetāmbaras, being noted at a rather earlier date by the former. Devasena, Hemacandra, Devendra, and Āśādharā are amongst the writers who give the list. The figure is expanded in subsequent times; thus Vāmadeva among the Digambaras prefers a figure of eleven whilst among the Śvetāmbaras the Pūjā-prakaraṇa, which has been fathered on Umāsvāti but can scarcely be older than the fourteenth century, catalogues twenty-one elements of pūjā which are almost identical with those noted by Cārītrasundara in the *Acāropadesa*. The other list with seventeen items which appears to be anterior to the list of twenty-one is quoted by Yaśovijaya.

The earliest work devoted exclusively to the pūjā would seem to be the *Pūjā-pañcaśāka*. The author introduces the subject with some prudence: just as the labours of agriculture yield a good return if performed in due season so all religious duties should be carried out at the right times, these being in the case of the pūjā the three sandhyās. If done in such a way that the householder’s livelihood is interrupted they will in the end lead to no good, for the full religious life is possible only for the ascetic. But when the householder makes pūjā even the servants assisting him have a share in its good results whilst those who continue their normal duties have only toil.

The first requisite for the votary is purity of body and mind.

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1 P (Pūjā) 14-15.  2 Śr (V) 483-92.  3 Doha 181-204.  4 BhS(D) 461-87. However, in this list for *naiṇeṇya* is substituted the triad of milk products: milk, curds, ghee.  5 YS ili. 124 (p. 691).  6 ŚrDK 26.  7 SDHā ii. 30.  8 ĀU ili. 35-36.  9 Dharma-sangrāha, p. 134b.  10 P (Pūjā) 4-5.  11 P (Pūjā) 7.  12 P (Pūjā) 21.
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<td>16. chattrā</td>
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<td>17. vädītra</td>
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<td>18. nṛtya</td>
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<td>20. stuti</td>
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<td>21. koṇa-vṛddhi</td>
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His normal livelihood must be unobjectionable, he must put away all evil and improper thoughts, concentrating his mind on religion, and he must avoid all actions within the temple that can be considered as āśātanās. Whilst taking precautions to minimize the himsā inherent in bathing he must wash himself before making the pūjā since physical cleanliness for the layman both fosters and symbolizes spiritual purity through the destruction of pāpa.¹ Āśādhara² mentions five forms of bathing (snāna): as far as the feet, the knees, the loins, the neck, or the head; ranging in other words from the mere washing of the feet to the full cleansing. As a preliminary to the pūjā one must bathe as far as the head or at least as far as the neck; or else its performance will have to be delegated to another person. Cāritrasundara³ recommends bathing as far as the neck: only in cases where this is ritual pollution in the home is bathing as far as the head desirable. For going to the temple clean clothes are always to be worn and muddy paths avoided.

A special ritual⁴ is laid down for the setting up (pratiṣṭhā) of a Jina image, which is accounted a form of pūjā in its larger significance, and here again the concept of a representation of the sāma-vasarana dominates.

The ritual for the occasion, as described by Vasunandin,⁵ is of a rather special kind but its elements are those which recur in all descriptions of pūjā,⁶ Digambara and Śvetāmbara.

Hemacandra⁷ sites the pūjā within the caitya-vandana ceremony after the triple circumambulation of the Jina image. It commences with the bathing ceremony followed by the designing of the tilaka with śrī-khaṇḍa sandalwood paste and by the burning of incense. The image is then placed in a kalasa full of water to which various herbs have been added, garlands of flowers are set before it, it is bathed with milk and ghee together with water perfumed with camphor, saffron, śrī-khaṇḍa, agallochum, and other scents, and anointed with the finest sandal paste. Then garlands of jātī, cam-paka, satapatta, vicakila, and kamala flowers are placed before the Jina; it is dressed with clothes and with ornaments of gems, gold, pearls; the eight maṅgalas are designed with siddhārthaka, iṇi, and taṇḍula seeds; lamps, and offerings of ghee and curds and sweet

¹ P (Pūjā) 9–13. ² SDHā ii. 34. ³ AU ii. 3–8. ⁴ Vasunandin says that what he describes here is a form of sad-bhāva-sūkṛpanā—pūjā as the asad-bhāva form is dangerous in a world deluded by false beliefs. ⁵ YS 124 (pp. 600–1).
cakes are placed before it; a *tilaka* is made with sandal paste on the forehead, and lamps are waved before it in the *ārātriya* ceremony.

The eight *maṅgalas* are:

(1) svastika; (5) bhadrāsana (throne);  
(2) śrī-vatsa; (6) kālasā;  
(3) nandāvārta; (7) mātasya (two fishes);  
(4) vardhamānaka; (8) darpana (mirror).

A description and explanation of these is given by Kirfel.

Devendra, in the *Śrāddha-dina-kṛtya*, notes that for *pūja* in the home the worshipper is to be clad in white and to wear a *mukhāvastriya*. Bathing of the image in water perfumed with sandal and camphor and inunction with *go-śīrṣa* sandal are enjoined. Clothes and ornaments are to be put on it and flowers and fruit offered. A similar but more elaborate procedure is to be followed for *pūja* in the temple. The limbs of the image are to be rubbed with a delicate cloth well perfumed and smeared with a paste of sandal, camphor, and saffron. The eight *maṅgalas* are to be designed with *aṅgata* and *pūja* then made to them with five-coloured flowers. Incense is to be burned, and the devotee, if he has the necessary talent, will himself dance before the Jina. After the recitation of the *pranidhāna-sūtra* he is to make a *pūpu-grha* (flower-house) with fragrant blossoms of many colours, this once again being a symbol of the *samavasaraṇa*. And finally the worshipper plays or gets others to play various musical instruments.

Probably because of the absence of a rigidly fixed canonical tradition the *pūja* has continued to develop with increasing complexity since the medieval period. Thus the *Pūja-prakaraṇa* assigns different types of offerings to different hours of the day: perfumes at dawn, flowers at noon, incense and lamps at eventide, and requires the marking of the image with no less than nine *tilakas*. *Pūja* is to be made in the *padmāsana* posture with downcast eyes and in silence; the worshipper should face the west and if he fails to observe this rule various ills such as poverty will befall him.

The *Ācāropadesa* gives details of the *pūja* very similar to those of the *Pūja-prakaraṇa*. *Tilakas* are to be made on the forehead,
chest, neck, and abdomen of the image. Flowers are never to be cut in two as pāpa would be provoked by the severing of leaves or flowers, there being a special objection to splitting the buds of campaka flowers. A sevenfold purity—of mind, body, speech, dress, ground, utensils, and ritual—is to be observed before the pūjā can be made.

Whilst the Śvetāmbaras tend to augment continually the lists of possible forms of pūjā the later Digambaras develop the pūjā in other directions. Vāmadeva, for example, mentions as a requisite a triple ablation: vrata-snāna (purification by observance of the vows) and mantra-snāna (purification by recitation of mantras) as well as the ritual bathing of the body (kāya-snāna). Again, after aspersing the image the votary is to pour the remains of the scented abhiṣeka water on his own head.

Dharmakīrti, in his Saṅghācāra commentary on the Caitya-vandana-bhāṣya, explains the anīga-pūjā as comprising the picking up and sweeping away of the remains of the offerings and the faded garlands, the washing of the body of the image, the garlanding, bathing, and inunction, the marking of the tilaka, the adorning with jewels, the burning of incense, and the placing in the hand of the image of a coconut, betel nut, nāgavalli leaf, or similar offering.

The agra-pūjā, the putting before the image of āmiśa—literally ‘meat’ but defined in the dictionaries as ‘anything comestible’—includes naivedya, betel, fruits, leaves, sugar-cane, and lamps.

Another late writer, Ratnasēkhara, is interesting for his development of the details of the pūjā. He too insists that the worshipper should, in the inner sanctuary, meditate on the Jina seated in the samavasarana and should also visualize the whole temple as the samavasarana. He is particularly concerned with the disposal of the nirmālya by which is meant anything put on or before a Jina image—akṣata, fruits, sweet cakes, flowers, clothes—that has become devoid of lustre, perfume, or freshness. As in the rainy season the nirmālya will contain insects it is to be discarded, together with the water that has been used for bathing the image, in a spot where people do not tread.

As already explained the anīga-pūjā commences by the removal of the nirmālya, the wiping and washing of the limbs, and the brushing of the hair. After the offering of flowers the image is

1 ĀU ii. 29–31. 2 ĀU ii. 12. 3 BhS (V) 470. 4 CVBh 10. 6 Śrāddha-vidhi, p. 53a.
bathed with the pañcāmyta—ghee, curds, milk, water, and sugar-cane juice—and then with sterile (prāsuka) water. The limbs are next to be rubbed with a scented cloth which must be soft in texture and red in colour and then anointed with go-kirta sandal. In using sandal paste flowers or other forms of anga-pūjā, care is to be taken that the eyes and mouth of the Jina are not covered. The image is now clothed and adorned with ornaments of gold, pearls, and gems and with gold and silver flower designs. Garlands, crowns, and flower-houses are fashioned with flowers of campaka, ketaka, satapattra, sahasrapattra, and jāti and in the Jina’s hand is placed a citron, coconut, betel nut, nagavalli leaf, sweetmeat, or coin (nānakha).²

The agra-pūjā includes the designing of the eight maṅgalas with grains of rice or mustard seed or, better still, with grains of gold or silver, the disposing of little heaps of food (the caturevidhāhāra) in groups of three, the waving of lamps before the image, the offering of nosegays of flowers (puṣpa-prakara). The ārātriṇa lamps may be alimented with ghee, sugar, camphor, and other perfumed substances.³

It is stressed that pūjā must first be made to the mūla-bimbā (principal image) within the inner sanctuary just as when making guru-vandana the first salutation is for the ācārya and not for those munis who may happen to be nearest. It would be very undesirable, for example, if pūjā were first made to the image at the door (dvāra-bimbha) only to find that there were not sufficient flowers to make pūjā to the principal image. But within the limits of one’s means the same ritual is to be followed for all images including those in one’s private chapel (grha-caitya). The image is to be well rubbed dry each day to prevent the formation of mould (śyāmikā).

In all the texts there is a clear insistence that the variety and richness of the pūjā depend on one’s financial means. A poor man will content himself with the simple meditation of the bhāva-pūjā though he may assist others in making offerings by threading garlands of flowers.

¹ Compare with this the pañca-ratna (gold, silver, copper, coral, and pearls) and the pañca-gawya, both of which enter into the later ritual.
² Sraddha-vidhi, pp. 53 ff.
³ Ibid., pp. 56 ff.
THE ĀŚĀTANĀS

The term as employed in the canonical texts covers any act on the part of a younger monk implying a lack of respect to an older monk. Thirty-three such āśātanās of the vandana ritual, listed in the Āvaiśyaka texts, are described by Hemacandra¹ and Devendra² but are with difficulty applicable³ to the layman performing this rite. Others are devised to cater for the replacement of the guru by the sthāpanācārīya; and at some stage the concept of āśātanā is transferred to the caitya-vandana ritual and developed to a point where the word comes virtually to signify a sacrilege or profanation of the temple. Though the designation seems never to be used by them some Digambara writers⁴ note a number of acts which should be avoided in the presence of an ascetic (no special category is devised for the temple). These, though more general and less ritualistic in character, are in effect identical with the guru-āśātanās.

They are given below, together with the ten deveśātanās of Nemicandra,⁵ which becomes the standard later list, and the ten mentioned by Hemacandra⁶ and repeated by Āśādhara.⁷

<table>
<thead>
<tr>
<th>DIGAMBARA</th>
<th>NEMICANDRA</th>
<th>HEMACANDRA</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) yawning (jrmābhāma)</td>
<td>sleeping (svapna)</td>
<td>sleeping (mīdā)</td>
</tr>
<tr>
<td>(2) laughter (hārya)</td>
<td>laughter (hāsa)</td>
<td>laughter (hāsa)</td>
</tr>
<tr>
<td>(3) jesting (narma)</td>
<td>wearing sandals (upānah)</td>
<td>sporting (uīlaṇa)</td>
</tr>
<tr>
<td>(4) gesticulation (vikāra)</td>
<td>micturating (mūtra)</td>
<td>quarrelling (kālaḥ)</td>
</tr>
<tr>
<td>(5) spitting (niśthēkāna)</td>
<td>defecating (uṣṭā)</td>
<td>spitting (niṣṭhyūta)</td>
</tr>
<tr>
<td>(6) making one’s toilet (aśgamanāsanākāra)</td>
<td>copulation (svā-bhoga)</td>
<td>evil gossip (dṣṭhathā)</td>
</tr>
<tr>
<td>(7) lying (asatyā)</td>
<td>eating (bhojana)</td>
<td>consuming (bhōjana)</td>
</tr>
<tr>
<td>(8) calumniating (abhakhyāna)</td>
<td>drinking (pāna)</td>
<td>the (pāna)</td>
</tr>
<tr>
<td>(9) leaning (avastambha)</td>
<td>betel (tambola)</td>
<td>fourfold (ṛvādima)</td>
</tr>
<tr>
<td>(10) clapping the hands (kara-tādana)</td>
<td>dicing (dyūta)</td>
<td>aliments (ṛhādima)</td>
</tr>
</tbody>
</table>

Reference is made to profanations of the temple (vajjayavam tu taya dehammi vi kāṇḍuyana-m-ā) as early as the Pujā-vidhāna-paṇcāśaka⁸ though the term āśātanā is not there used. Abhayadeva

¹ YS iii. 130 (pp. 676–7).
² SrDK 79 (pp. 224–5).
³ Hemacandra’s remark that ‘in the descriptions of the vandana the celebrant is a monk not a layman’ (p. 679) suggests that he was aware of this.
⁴ Sr (A) xii. 40–41.
⁵ PS 432.
⁶ YS iii. 81.
⁷ SDhA vi. 14.
⁸ P (Pujā).
explains the phrase quoted as referring not only to scratching an itching sore, but to spitting, stretching the limbs, and talking idly. Nemicandra, who gives the ten devāṭātanās enumerated above, also sets out a longer list of eighty-four. This embraces some very disparate elements of which one or two may perhaps be the result of textual corruptions for the Prakrit text is, as so often in such enumerations, very unsatisfactory; in any event it includes the ten mentioned above together with a number which are based on infringements of the five abhīgamas of the caitya-vandana ritual. As a curiosity rather than for its practical importance it is given below:

(1) khela—spitting
(2) keli—pastimes
(3) kali—wrangling
(4) kalā—practising arts such as bowmanship
(5) kulalaya—rinsing the mouth (comm. gaṇḍiṣa)
(6) tambola—chewing betel
(7) udgālana—spitting out betel
(8) gāli—vulgar abuse
(9) kāṅguliṇā—micturation and defecation
(10) sarira-dhāvana—cleansing the body
(11) keśa—arranging the hair
(12) nakha—paring the nails
(13) lohita—letting blood drip from cuts or sores
(14) bhaktosā—eating at one's ease
(15) tvac—picking off the scab from a sore
(16) pitta—vomiting bile
(17) vānta—vomiting
(18) dasana—cleaning the teeth
(19) viśrāmanā—massaging the body
(20) dāmanā—tethering of animals (another explanation is 'breaking in of horses')

(21) danta—
(22) akṣi—
(23) nakha—
(24) gaṇḍa—
(25) nāśikā—
(26) širas—
(27) šrotara—
(28) chavi—

<table>
<thead>
<tr>
<th>teeth</th>
<th>eye</th>
</tr>
</thead>
<tbody>
<tr>
<td>nail</td>
<td>boil</td>
</tr>
<tr>
<td>nose</td>
<td>head</td>
</tr>
<tr>
<td>ear</td>
<td>skin</td>
</tr>
</tbody>
</table>

1 PS 433-6.
(29) mantra—use of mantras
(30) milana—meeting old men to discuss marriage contracts
(31) lekhyaaka—business transactions
(32) vibhajana—settlement of inheritances
(33) bhanḍara—storing of property
(34) duṣṭāsana—sitting with one leg crossed over the other
(35) chāṇi—making pats of cowdung
(36) karpaṭa—concealing these and other commodities in the temple
to escape taxation
(37) daṇi—cloth
(38) parpaṭa—pulses
(39) vaṭikā—cakes of rice
(40) nāśana—taking refuge in the temple to evade justice
(41) ākranda—wailing, lamentation
(42) vi-kathā—idle gossip (or perhaps more specifically the vi-kathās)
(43) sara-ghaṭana—fabrication of bows and arrows
(44) tīryak-saṃsthāpana—stabling of animals
(45) agni-sevana—kindling fires
(46) randhana—cooking
(47) parihaṇa—testing of coins
(48) naiṣedhikī-bhaṇḍana—failure to observe the naiṣedhikī
(49) chattrā—parasol, footwear
(50) upānah—weapons
(51) śastra—yak's tail fly-whisk
(52) cāmara—outside the temple
(53) mano-‘nekatva—failure to concentrate one's mind
(54) abhyāngana—inunction of the body with oil
(55) sacittaṇaṁ atyāga—failure to remove sentient objects such as flowers
(56) ajīva tyāga—removal of non-sentient objects such as necklaces
(57) drśṭau no-aṇījali—failure to make the aṇījali on sight of the Jina image
(58) ekā-saṭottarāsaṅga-bhaṅga—failure to put on an outer garment
(59) mukuta—wearing a diadem on one's head
(60) mauli—wearing a tiara on one's head
(61) sīrāḥ-śekhara—wearing a wreath of flowers on one's head
(62) hudda—making wagers
(63) kaṇḍuka-geddikādi-rāmaṇa—playing with a ball and stick
(64) jyothāra—burning lamps for the spirits of the ancestors
(65) bhaṇḍa-kriyā—making indecent remarks
(66) re-kāra—making contemptuous remarks
(67) dharāṇa—restraining wrongdoers
(68) rāṇa—fighting
(69) vālanām vivaraṇa—combing one's hair
(70) parāyastikā—spreading one's bed
(71) pādukā—keeping on one's sandals
(72) pāda-prasāraṇa—stretching out one's feet
(73) puṭa-puṭi—whistling
(74) paṅka—making the floor muddy by washing one's body
(75) rajas—making the floor dusty by shaking one's feet
(76) moithuna—copulation
(77) yūka—removing lice from the head
(78) jemana—eating
(79) guhāya—not covering the sexual organs (there is a v.l. yuddha
—wrestling)
(80) vaidyā—practising medicine
(81) vānijyā—buying and selling
(82) sayyā—sleeping on a bed
(83) jala—drinking water or letting it drop
(84) mājjana—bathing

The sanskritizations given above are those of Siddhasena Sūri
and represent in themselves an interpretation of the original Prā-
krit. There are slight divergencies in the list given by Devendra₁
but that of the fifteenth-century Ratnaśekhara² tallies completely
with the Pravacana-saṇoddhāra.

It is to Ratnaśekhara³ that we must turn for the full picture of
the āśātanās as a category of Jainism. They are classified as follows:

1. In respect of jñāna:

   (i) jaghanya, e.g. letting a drop of spittle fall on a manuscript
       or rosary; pronouncing a syllable too little or too much;
   (ii) maḍhyama, e.g. reciting at the wrong time; touching a book
       with one's foot out of pramāda; dropping a book on the
       ground; eating when the jñānopakaraṇa is close at hand;

₁ ŚrāDK 123 (p. 270).
₂ Śrāddha-vidhi, p. 736.
₃ Ibid., pp. 71a ff.
(iii) utkṛṣṭa, e.g. wiping the characters on manuscripts with spittle; sitting or lying on a manuscript; defecating when the jñānapakaranya is close at hand; expressing reprobation of the sacred knowledge and its repositories.

2. In respect of deva:
   (i) jaghanya—the list of ten already given;
   (ii) madhyama—a list of forty, which is clearly less original than either the ten or the eighty-four āśātanās and seems to have been constructed from them: in any event it contains no new elements;
   (iii) utkṛṣṭa—the list of eighty-four given above.

3. In respect of the guru:
   (i) jaghanya—concerned with touching the guru’s feet;
   (ii) madhyama—concerned with contact with mucus, spittle, or other impurities;
   (iii) utkṛṣṭa—concerned with acting contrary to the guru’s command.

All these are taken from the conventional enumeration of thirty-three āśātanās of the vandanaka.

4. In respect of the sthāpanācārya:
   (i) jaghanya, e.g. moving it about, touching it with the feet;
   (ii) madhyama, e.g. letting it fall on the ground, dropping it in contempt;
   (iii) utkṛṣṭa, e.g. destroying it, smashing it to pieces.

The destruction of temple property is said to be also a very serious āśātanā.

PRAMĀDA

Pramāda (carelessness) or pramatta-yoga (careless activity) is a primary cause of himsā. Amṛtacandra dwells on this fundamental concept laid down in the Tatvārtha-sūtra¹ and finds pramatta-yoga, and therefore himsā, in asatya and all other transgressions of the moral law.² The anartha-danda-vrata, which is largely a reinforcement of the ahimsā-vrata, contains a special section devoted to

¹ T (P) vii. 15.
² e.g. PASU 99-100.
abstinence from activities resulting from pramadacarita. In that connexion pramada is fivefold:

(i) drinking alcohol (madya), which is also condemned as an infringement of the mula-gunas;
(ii) sensual pleasures (visaya);
(iii) the passions (kaśāya);
(iv) sleep (niḍrā);

Sleep as a form of pramada is often mentioned. Like food it should always be enjoyed only in moderation, and according to many texts from the Pañcāśaka onwards one should always in any interval of sleep meditate on the foulness of the human body, for if one realizes that the bodies of women are only outwardly attractive, Kāma’s arrows will be but empty feathers. In any event sleep during daytime is to be rigorously eschewed, and at night it is to be restricted to the minimum.

(v) unprofitable conversation (vi-kathā).

Four (or sometimes seven) types of vi-kathā or aśubha-kathā are generally listed:

(i) Talk of women (stri-kathā)—this is understood to mean talking about women’s dresses, ornaments, looks, or gait, as, for example, saying that a woman is slender or full-breasted or skilled in love-making or else that she squawks like a crow and waddles like a buffalo. It may also cover comparisons between women of different countries.

(ii) Talk of food (bhakta-kathā)—this applies to descriptions of various kinds of dishes or of what one plans to eat at one’s next meal such as saying how delicious are cakes made with ghee and honey.

(iii) Talk of places (dea-kathā)—as examples of this are cited the statements that in the south there is abundant food and desirable women, or in the east wine and sugar and rice and cloth, or that in the north there are brave men, swift horses, abundant saffron, and sweet grapes and pomegranates, wheat being the main crop, whilst in the west there are sugar-cane and cool waters and cloth of fine texture. Śānti Śūri suggests rather similar examples: that Gurjara is a land difficult of access, the people of Lāṭa are great warriors, or that it is pleasant to live in Kashmir.

\footnote{P (ŚrDh) 46.}
(iv) Talk of kings (rāt-kathā)—this would refer to statements such as these: our ruler is very heroic or the king of Gauḍa has many elephants; or again, that there was a terrible battle between two neighbouring kings.

(v) Sentimental talk (mydu-kārṇikā kathā)—this is defined as tales calculated to soften the hearts of the auditors such as descriptions of persons in misfortune separated from their loved ones.

(vi) Irreligious talk (darśana-bhedini kathā)—this term would apply to discourses destructive of right belief such as praise of, for example, Buddhist doctrines by people who imagine themselves to be very knowledgeable. It is practically equivalent to the para-pāṇḍi-praśāna aticāra of samyaktva.

(vii) Unethical talk (cārita-bhedini kathā)—by this is meant stories in which the repeated transgressions of moral precepts can offer a bad example to those who listen to them.

These seven vi-kathās are listed by Śānti Sūri1 in the Dharma-ratna-prakaraṇa but in general, as, for example, by Hemacandra2 only the first four are taken into account.

Just as pramāda finds expression in idle speech so can it be avoided by silence. Amitagati3 recommends the undertaking of a vow of silence (mauna-vrata) which may be either for a limited period or for one’s life long. In the former case its completion will be marked by a festival in the temple with the dedication of a bell (ghanṭikā), any such offering made in celebration of a successfully accomplished vow, being styled an uddyotana or, more commonly, an udyāpana.

The maintenance of silence is regarded as essential for auspicious meditation (śukla-dhyāna) and for the övāyakas as the list of the maunas or occasions for silence shows. Amitagati notes four of these: eating, excretion, pūpa-kārya, and övāyaka, but at least from Āśādhara onwards a figure of seven is fixed, the actual enumeration varying slightly from author to author. Here are some examples:

<table>
<thead>
<tr>
<th>Āśādhara⁴</th>
<th>Medhāvin⁵</th>
<th>Cāritrasundara⁶</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) bhojana</td>
<td>bhojana</td>
<td>bhojana</td>
</tr>
<tr>
<td>(2) maithuna</td>
<td>maithuna</td>
<td>maithuna</td>
</tr>
<tr>
<td>(3) snāna</td>
<td>snāna</td>
<td>snāna</td>
</tr>
</tbody>
</table>

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1 DhRP 20.  
2 YŚ iii. 79 (p. 506).  
3 Śr (A) xii. 108–10. Āśādhara here clearly borrowed from Amitagati (SDhA iv. 36–37).  
4 SDhA iv. 38.  
5 Śr (M) vi. 44.  
6 ĀU ii. 51.
The term niroda is a little unclear: if it means the ‘stoppage of breath’ in yogic exercises conducing to meditation the Śvetāmbara list of Cāritrasundara will be parallel with the Digambara lists: in both cases the Jaina notion of religious rites will have been appended to an enumeration of physical activities—eating, copulation, bathing, vomiting, excretion, tooth-cleaning—regarded by the primitive mind as exposing the individual to danger from the unseen.

THE YĀTRA

Devendra, in the Śrāddha-dīna-kṛtya, classifies the yātra into three types representing in fact different concepts, the last of which has little in common with the others but the name:

1. aśṭāṅkika-yātra—the festival of the Nandiśvara-parvan;
2. ratha-yātra—the processions in which the sacred images are carried through the streets;
3. tīrtha-yātra—pilgrimages to holy places.

This threefold division is not, it would seem, found earlier—Hemacandra, for example, does not deal with the subject in the Yoga-sūtra, though he describes a ratha-yātra in detail in the Pariśīṣṭa-parvan—but it is repeated by Ratnaśekhara in the Śrāddha-vidhi.

1. The aśṭāṅkika-yātra takes place in Nandiśvara-parvan from aṣṭami to paṃśimā in the bright fortnights of the months of Kārttika, Phālguna, and Āśāḍha. This act of worship—one of the forms of pūjā listed by Jinasena—is a surrogate for the adoration of the Jina images by the gods in the temples of the Nandiśvara-dvīpa, which is inaccessible to mortals. It would appear to be the only festival of the Jaina calendar to which the older śrāvakācāras devote any attention.

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1. Pāpa-kārya is explained by Āśādhara himself as actions involving śrambha.
2. ŚrDK 292 (pt. ii, pp. 206–8).
3. Śrāddha-vidhi, p. 163b.
2. The *ratha-yātra*, in Devendra’s brief description, is essentially a chariot festival: the Jina images are paraded through the streets on a flower-decorated chariot with white *chattaras*, *cāmaras*, and pennants to the accompaniment of musical instruments and the dancing of men and women. It is not clear from the texts whether there is any essential difference between this and the preceding *yātra*. Both probably combine the same elements and the *Yātrā-paṇcāsaka* in fact speaks only of a *jina-yātra*—Jaina, that is, and not Hindu—though Abhayadeva, commenting the *Stava-vidhi-paṇcāsaka*, defines the word *yātra* as *aśṭāhnikā-mahimā pūja ca*. Probably the *aśṭāhnikā* festival offered a model for other popular celebrations in which profane spectacles like dancing and drama could, like folk-tales, be given a *nihil obstat* when adapted to religious ends. It is the *kalyāṇas* of the Jinas, particularly of the last Jina, Mahāvīra, that are held to be the most suitable times for the carrying out of *yātras*.

These *kalyāṇas*, so-called, according to the *Paṇcāsaka*, because they bring benefit (*kalyāṇa*) to living beings, are generally four or five in number, though there are some divergencies in the listing of them:

<table>
<thead>
<tr>
<th>Paṇcāsaka and Vasunandin</th>
<th>Hemacandra, Jina Prabha</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digambaras</td>
<td>Devendra</td>
</tr>
<tr>
<td>(1) garbhādhāna</td>
<td>janma</td>
</tr>
<tr>
<td>(2) janma</td>
<td>niśkramaṇa</td>
</tr>
<tr>
<td>(3) niśkramaṇa</td>
<td>jāśa</td>
</tr>
<tr>
<td>(4) jāśa</td>
<td>tīrtha-cihna</td>
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<tr>
<td>(5) nirvāṇa</td>
<td>nirvāṇa</td>
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About birth, renunciation of the world, attainment of illumination, and final release there is little dispute; but the notation of the *garbhāpahāra* (removal from the womb), which mirrors faithfully the *Kalpa-sūtra* story, seems to be rather unusual; of course *cyavana* corresponds to *garbhādhāna* (conception).

The early date of the *Paṇcāsaka* makes its description of a *yātra* of great value and worth quoting in extenso.

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1 SrDK, pt. ii, p. 206.
2 P (Yātrā) 3.
3 *Stava-vidhi-paṇcāsaka*, 3.
4 Āśādhara wrote a short work, the *Kalyāṇa-mala*, in which the calendar of these festivals for the twenty-four *tirthankaras* is versified. Hemacandra lists the *kalyāṇa-sahānas*: YS iii. 150 (pp. 758–9).
5 P (Yātrā) 30.
6 P (Yātrā) 31.
7 Sr (V) 452.
8 P (Yātrā) 6–11.
The yātrā, as an external manifestation of the importance and material prosperity of those who profess the Jaina religion, is a form of prabhāvanā which again is one of the constituent elements or aṅgas of samyakta or right belief. Its proper accomplishment is achieved by the combination of the following factors:

(i) dāna—the distribution of largesse. This includes not only almsgiving to monks but charity to the needy without distinction of creed or calling—even ‘killers’ such as fishermen are to share in it. It should mark the commencement of the yātrā.

(ii) tapas—austerities which in practice mean food restrictions (ekāśana-pratyāśhyāna is cited as an example). The purpose is to emphasize the solemnity of the occasion and to induce a proper frame of mind in the participants.

(iii) jarīra-sattkāra—bodily adornment. People are to wear their best clothes and to use the best unguents and garlands.

(iv) gita-vāditra—music and song. These should be pleasing, fitting for the occasion, and calculated to inspire a religious frame of mind.

(v) stuti-stotra—hymns of praise. These should not be merely sonorous but of deep significance and should tend to generate a desire to seek release from the world. They are also to be sama (the commentator explains either this as ‘not harsh in sound’ or as ‘easily understandable’).

(vi) prekarṣanaka—spectacles. These are to be understood as religious dramas (dharma-nāṭaka) dealing with such themes as the Jina’s birth, life, and renunciation of the world and accompanied by displays of dancing. They are to be performed preferably at the beginning of the yātrā.

The culmination of the festival occurs when the Jina image is taken out of the temple and borne in procession on a chariot through the city together with religious pictures; this is the ratha-yātrā properly so-called. All expenditure and efforts for this end are praiseworthy because the moral effect of the yātrā contributes to the avoidance of hiṃsā and enables some people to attain to enlightenment.

3. The tirtha-yātrā seems to be a later development. There is

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1 P (Yātrā) 26–28.
2 Ibid. 18.
3 For a study of Dīgambara and Śvetāmbara places of pilgrimage see Premī, op. cit., pp. 185–250.
no indication of its being known to the author of the Pañcabhāṣa but the custom must have existed in Abhayadeva's time for in his commentary he is careful to explain that the treatise deals with a festival and not with journeying to another country.

For a description of the tīrtha-yātṛā as a well-established custom it is necessary to turn to a writer who is later than the limits set for the study. Ratnaśekhara defines the expression as meaning the visiting of such places as Satruñjaya and Raivata where the atmosphere is hallowed by association with the birth, initiation, enlightenment, or nīrūpāṇa of tīrthaṇkaras.

The would-be pilgrim to these holy places must observe certain interdictions: he must not take more than one meal a day, he must not wear garlands or other sacitta objects, he must abstain from sexual relations, he must sleep on the ground, and he should travel on foot even if he possesses horses and carriages or other means of transport. The pilgrimage is naturally envisaged as a communal effort. A man of substance will first seek the authorization of the local ruler, get together a party from among his own household and kinsfolk and co-religionists rather as if he were organizing a merchant caravan, and invite suitable religious preceptors. Then, assembling provisions and baggage animals as well as vehicles for those unable to travel afoot and hiring armed guards for the expedition, he will set out at an auspicious astrological conjunction after festal pūjās in the temples. On the journey he will look after the welfare of the members of the convoy, providing food, betel, and clothes and encouraging the faint-hearted. En route he will hold pūjā services and provide for the restoration of ruined temples in towns and villages. When the place of pilgrimages comes into sight he will distribute alms to his co-religionists. The actual celebrations at the tīrtha will include the full eightfold pūjā, a major pūjā with a puspa-grha and kadali-grha, a night wake, a festival of music and dance, and a period of fasting. The party will then return home.

Ratnaśekhara's description, by its very completeness, attests a long tradition for the tīrtha-yātṛā by his day; and in fact Āśādhara advises rich men to organize them in order to spread right beliefs in the world, and refers to their beneficial effect in counteracting the spurious attractions of the Kali age.

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1 P (Yātṛā) 4.  
2 Śrīdāda-vidhi, pp. 164b ff.  
3 SDhA ii. 84.  
4 SDhA ii. 37.
THE CAITYA

The term is used to designate both the image and, equivalent to caityālaya, the temple. In the former sense there is an old classification into five types noted by Nemicandra:¹

(i) bhakti-caitya—an image set up in the home for devotional purposes and used at the three sandhyās;
(ii) maṅgala-caitya—an image set in the middle of the door lintel as an auspicious symbol;
(iii) niśrā-kṛta-caitya—an image used by a particular gaccha;
(iv) aṇiśrā-kṛta-caitya—an image common to all gacchas;
(v) śāśvata-caitya—an uncreate image existing since all eternity in some temple in the three worlds.

Hemacandra² notes the first, second, and fifth types of these. He also advocates the construction of temples, the restoration of derelict ones, and the rebuilding of ruined ones. As in similar activities of a pious nature any injury to living beings caused by the work of excavation and construction is outweighed by the good done in promoting the cause of religion.

Devendra³ has a slightly different classification:

(i) bhakti-caitya—an image or temple for devotional purposes;
   (a) aṇiśrā-kṛta—without lodging for monks as at Aśāpada;
   (b) niśrā-kṛta—with lodging for monks;
(ii) maṅgala-caitya—as at Mathurā;
(iii) śāśvata-caitya—as in Nandīvara-dvīpa;
(iv) sūdharmika-caitya—an image for the use of co-religionists.

The temple, says Aśādhara, destroys the spurious attraction of the present age and provides an āśrama for ascetics where the laity can rid themselves of the worldly life through contact with religious ceremonies.⁴ Attached to the temple there should be a garden with a water-supply and a lotus pool to provide offerings for the pūjā. Food-distribution centres (satttra) and medical-treatment centres (cikitsā-sālā) should also be set up.⁵

Devendra has a series of verses in praise of those who rebuild or restore ruined Jaina temples: they will enjoy the esteem of their fellow men and will be reborn, if not as devas at least in an exalted family on earth. Knowledge and artistic skill and intelligence, if

¹ PS 659.
² ŚrDK 151.
³ SDhA ii. 37.
⁴ YŚ iii. 120 (p. 585).
⁵ Ibid. 40.
they are to be worth while, must be used in the service of the Jina. If, on the other hand, any man appropriates or allows others to appropriate religious property (jīna-drayya) he will experience misfortunes of every kind in the cycle of transmigration, so he should take a vow never to touch it. Temple property comprises valuables such as gold and silver and also the actual construction material—bricks, stone, and timber. Grouped together within the same aura of untouchability are the monastic property, i.e. the clothes, begging bowls, and other objects used by monks (guru-drayya); the learned property or books (jñāna-drayya); and all that has been bequeathed to the community ‘to sow on the seven fields or kṣetras’ (sādhāraṇa-drayya or prabhāśva).

SVĀDHYĀYA

SVĀDHYĀYA (study), regarded as one of the six forms of internal tapas and by the Digambaras as one of the six daily karmans of the householder, is a feature of the lay life that has been transferred directly from the textbooks of monastic discipline. It is traditionally divided into five elements:

(i) vācanā—reciting of the sacred texts;
(ii) prajñā—asking the guru questions about them;
(iii) parivartanaḥ—repetition of the texts in order not to forget those previously learned;
(iv) anupreksaḥ—imbuing oneself with the meaning;
(v) dharmā-kathā—listening to the exposition of religious parables.

Without the light that comes from study it is impossible, says Amitagati, to rid oneself of the darkness of ignorance. For Vāmadeva svādyāya is one of the four anuyogas propounded by the Jina. Aśādhara recommends the construction of svādyāya-śālās since ‘where there is no opportunity of study the minds of monks, tossed about by an inconstant wind, walk not in primacy in the doctrines of religion’.

1 SrDK 99–110. 2 SrDK 126–39. 3 CS, p. 21. 4 Sr (A) xiii. 81; T (P) ix. 25. See Schubring, Die Lehre der Jainas, p. 169.
5 Here the word anupreksa has a rather special meaning. See A. N. Upadhye, Introduction to KA, pp. 7–8. The other four elements of svādyāya are sometimes considered as supports (ālambana) of dharmya-dhyāna to which four anupreksās are then assigned. 6 Sr (A) xiii. 83. 7 BhS (V) 599.
8 SDhA ii. 39.
TAPAS

This term would seem to embrace any form of self-discipline or training for the spiritual life. By the Digambaras it is accounted the sixth of the daily karmaṇs and by both Digambaras and Śvetāmbaras is held to be either external (bāhyā) or internal (abhyaṇtara). The six varieties of the latter are:¹

(1) Confession to a guru (prāyaścitta); this includes pratikramaṇa and ālocanā.  
(2) Expression of respect to ascetics (vinaya).  
(3) Rendering of personal services to ascetic (vaiyāvyrttya).  
(4) Studying, memorizing and expounding, the sacred lore (svādhyāya).  
(5) Abandonment of the body (utsarga, vyavasarga).  
(6) Meditation (dhyāna), i.e. concentration on one thought for up to a maximum time of one mūhūrta.  

There is some confusion in this list. Svādhyāya is also of its own right the fourth of the six daily karmaṇs; and vinaya and vaiyāvyrttya together make up bhakti, which is one of the five bhūṣaṇas of samyak-ktva.² The term vaiyāvyrttya-vrata is also used by some writers as a synonym of dāna-vrata.

The six varieties of bāhyā-tapas are:³

(1) Fasting (anaśana).  
(2) Taking only part of a full meal (ūnaudarya, avamaudarya).  
(3) Limiting of food according to the range of choice or according to the time, place, and posture in which it is offered (vṛtti-saṅkṣepa, vṛtteḥ saṅkhyā).  
(4) Abstention from luxury foods (rasa-parityāga).  
(5) Avoidance of all that can lead to temptation (saṃśīnatā, vīvikta-sayyāsana).  
(6) Mortification of the flesh (kāya-kleśa), e.g. by heat, cold, insect bites. The first four of these are variants of fasting and go together with others mentioned in the sections on pratyākhyāna and posadhāpavāsa-vrata. Bāhyā-tapas is virtually synonymous with fasting, even the expression kāya-kleśa being used in that

² YŚ ii. 16.  
³ PASU 198; ŚrDK, pt. ii, p. 76. See Schubring, op. cit., p. 196.
TAPAS

sense by Vasunandin. In fact asceticism for the Jaina lies first and foremost in depriving oneself of food, its extreme expression being found in sāllekhana.

DHYĀNA

DHYĀNA, one of the forms of abhyantara-tapas is defined in the Tattvārtha-sūtra as ‘the concentration of thought on a single object for up to one muhūrtā’. It may be of four types, the first and second being inauspicious (apraṣasta) and the third and fourth auspicious (praṣasta) and each type is again subdivided to cover four possible themes:

1. Painful (ārta):
   (a) contact with what is unpleasant (amanojña-samprayoga) and desire for its removal. ‘What is unpleasant’ would cover hostile persons, material discomforts, hurtful words, and disagreeable emotions;
   (b) separation from what is pleasant (manojña-viyoga), for example, through losing one’s loved ones or one’s wealth, and desire to get them back again;
   (c) the sensation of suffering (vedanā) as from an illness and the desire to rid oneself of it;
   (d) hankering for sensual pleasures (nidāna). The same term of course recurs as one of the three sālyas and as an aticāra of the sāllekhana-vrata.

2. Harmful (raudra):
   (a) the infliction of hurt (hīṃṣā);
   (b) falsehood (anṛta);
   (c) theft (steyā);
   (d) the hoarding of wealth (dhana-saṃrakṣaṇa).

1 Sr (V) 351.  
2 T (P) ix. 27.  
3 CS, p. 74.  
4 Sr (A) xv. 9–15; T (P) ix. 28–39.  
5 Hemacandra (YS iii. 73) covers ārta- and raudra-dhyāna only, in discussing the śrāvakācāra.
(c) discerning the consequences of karma (vipāka-vicaya);
(d) discerning the structure of the universe (saṃsthāna-vicaya).

4. Refulgent (śukla):
(a) consideration of diversity (pythaktva-vitarka);
(b) consideration of unity (ekatva-vitarka);
(c) maintenance of subtle activity (śūkṣma-kriyā-pratipāti);
(d) complete destruction of activity (vyuḥparata-kriyā-nivartini).

Together ārta-dhyāna and raudra-dhyāna constitute apadhyāna, which is one of the manifestations of anartha-daṇḍa. Strictly they should apply only to the lay life since a monk who gives way, for example, to raudra-dhyāna has already lapsed from his vocation. The other forms of dhyāna are proper for an ascetic and śukla-dhyāna is in fact only possible for one who has reached a very high stage of spiritual development. For this reason doubtless some writers such as Cāmuṇḍarāya and Āśādhara treat the whole subject as belonging to the yatya-ācāra.

Amitagati gives to the topic of dhyāna a theoretical treatment parallel to that of dāna. Four aspects are considered:

(i) the meditator (dhyātr), who must be pure in heart;
(ii) the object of meditation (dhyeya);
(iii) the technique (vidhi);
(iv) the result obtained (phala), which is svarga or mokṣa.

Cāmuṇḍarāya has a rather similar classification.

It is only the second of these aspects that is of any practical significance, four objects of dhyāna being distinguished under this head:

(i) meditation on the syllables of the sacred mantras (pada-stha);
(ii) meditation on the group of magic powers possessed by the Jina (piṇḍa-stha);
(iii) meditation on the form of the Jina materialized in the statue (rūpa-stha);
(iv) meditation on the Jina as a disembodied ārhat (rūpātīta).

1 There is a special association of svādhyāya with the dharmya-dhyāna. See p. 237.
2 T (P) ix. 35.
3 CS, pp. 74–95.
4 Sr (A) xv. 23.
5 CS, p. 74.
6 Sr (A) xv. 30–36.
Reduced to a triad by the omission of the third type of meditation, this enumeration finds a place in the conventional caitya-vandana ritual of the Śvetāmbaras under the designation of the avasthā-trīka and again in the Digambara ritual with Somadeva\(^3\) and Vasunandin.\(^3\)

**VINAYA AND VAIYĀVRṬTYA**

Both of these are classed as forms of abhyantara-tapas, and both relate initially to the monastic life. They may also be viewed as the twin manifestations of that devotion (bhaktī) to the sacred doctrine which is listed by Hemacandra as one of the bhūyaṇas of samyaktō.\(^3\)

Vinaya, originally the outward expression of respect for a hierarchical superior, is divided by Vasunandin\(^4\)—and, in his section on yatya-ācāra, by Cāmunḍarāya\(^5\)—into five categories following the Tattvārtha-sūtra\(^6\) (which has four):

(i) respect for right belief (darśana-vinaya) expressed by fulfilling the guṇas of samyaktō;
(ii) respect for right knowledge (jñāna-vinaya) and for those who are its repositories;
(iii) respect for right conduct (cārita-vinaya);
(iv) respect for ascetic practices (tapo-vinaya);
(v) respect expressed, for example, to a guru by considerate attentions (upacāra-vinaya), which may take the form of a favourable mental attitude, of courteous words, or of appropriate actions. This last aspect—the kāya-vinaya—includes a number of features which have been given a numerical classification by Hemacandra\(^7\) as the eightfold upacāra-vidhi; for the most part these are also mentioned by Vasunandin and Cāmunḍarāya:

(a) rising from one’s place (ahyutthāna);
(b) going towards him (abhiyāna);
(c) making the aṇjali (aṇjali-karaṇa);
(d) oneself offering him a seat (svayam āsana-dhaukana);
(e) acceptance by him of the seat (āsānuḥbhirgaraḥ);

\(^{1}\) Handiqui, pp. 272-82.
\(^{2}\) Śr (V), 458-76.
\(^{3}\) YŚ ii. 16.
\(^{4}\) Śr (V) 320.
\(^{5}\) CS, pp. 65-66.
\(^{6}\) T (P) ix. 23.
\(^{7}\) YŚ ii. 16 (p. 185).
(f) reverent salutation (vandanā);
(g) waiting upon him (paryupāsana);
(h) accompanying him as he leaves (amugamana).

Vasunandin also here includes some actions which might more properly be described as forms of vaiyāvṛttiya, such as massaging the limbs and preparing a bed. The upacāra-vinaya just described (another form of which is to be found in the nine punyas prescribed for welcoming an atithi to whom dāna is given) is applicable when a guru is present, but similar respect may be shown when he is absent by mental reverence and words of praise.

Like the vandanaka ritual (itself an expression of vinaya) vinaya is envisaged as rendered by monk to monk or by layman to monk. Vasunandin, however, goes a step further by laying down that laymen may fittingly make kāya-vinaya both to ascetics and to laymen.

A similar development, far more important in its implications, has also occurred with the practice of vaiyāvṛttiya, which is the term used in the canonical texts for bodily services rendered to monks, in particular attendance on the sick. The traditional enumeration of the objects of vaiyāvṛttiya is worth noting:

1. ācārya—the head of a community;
2. upādhyāya—a preceptor;
3. tapasvin—monk engaged in fasting or other austerities;
4. saśā, śikṣaka—neophyte;
5. glāna—a sick monk;
6. gana—a group of monks senior not in age but in religious knowledge;
7. kula—a group of monks with the same ācārya;
8. saṅgha—the community of monks;
9. sādhu—a monk of long standing;
10. samanajña—a distinguished or highly respected monk.

Amitagati has introduced certain variations into this list: the sādhu figures as a vṛddha (aged monk) and kula and samanajña disappear to make way for pravartaka and gana-rakṣa, which appear to indicate special types of ācārya. He particularly enjoins the practice of vaiyāvṛttiya in times of famine or epidemic disease or when the monks are harassed by pārīṣahas or by thieves or rulers.
VINAYA AND VAIYĀVRTTYA 243

From this list it is clear that the scope of vaiyāvrtya covers all reciprocal assistance within the community of monks and is not confined to services rendered by an inferior to a superior. It also includes services rendered by laymen (for whom this represents a privilege) to individual ascetics or to the community of monks: the concept is that expressed by the word yati-vidrāmanā. It is probably the term saṅgha interpreted already by Siddhasena Gaṇin as the catur-varṇa-saṅgha (the fourfold community of monks, nuns, laymen, and laywomen) that is at the origin of a further extension of the meaning which is fully manifest in Vasunandin’s description.

For all those, he says, within the fourfold community who are very young or very old or afflicted by disease or physically exhausted vaiyāvrtya is to be performed: this will include the massaging of arms, legs, back, and head, asperging, anointing with oil, and application of cooling pastes; if they are dirty the filth will be removed and whilst their bodies are washed their beds will be cleaned and made ready; and food and drink and medicines will be provided for them. Such actions bring their own reward both in this life and in succeeding lives.

The mention of providing food recalls another aspect of vaiyāvrtya that comes to the fore in the Cāritra-sūra. When monks are assailed by diseases, parīṣahas, or false beliefs (mithyātva) prāsuka medicaments and food and drink, shelter and bedding, blankets and religious accessories (dharma-paharaṇa) are to be given them to help to strengthen them in the faith; these amount in fact to almsgiving. With this in mind it is not difficult to understand that in the Ratna-karaṇḍa vaiyāvrtya is used as a synonym of dāna.

The idea of community self-help, implicit in Vasunandin’s concept of vaiyāvrtya, more often finds expression with the Śvetāmbaras in the discussion of vātsalya, one of the guṇas or aṅgas of samyaktva. All co-religionists, says Devendra, are to be regarded as dear friends with whom disputes and quarrels are unthinkable. He who strikes a fellow Jaina in anger is guilty of an ālātanā—a sacrilege. Money or effort expended in the interests of one’s co-religionists is always well spent whether they belong to one’s own country and caste or whether they have come from afar.

At the same time the individual has a duty to look to the moral

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1 SrDK 243.  
2 T (S) ix. 24 (p. 237).  
3 Sr (V) 337-40.  
4 CS, p. 67.  
5 RK iv. 21.  
6 SrDK 198-206.
welfare of his fellows. Those who are lukewarm in their zeal for the performance of religious duties should be stimulated in every possible way, even if encouragements or admonitions meet with a testy answer from the person to whom they are addressed. They are to be prodded with questions such as: 'Why, my friend, did I not see you yesterday in the temple or in the posadha-sālā or at the feet of the sādhu?' in order to save them from the grip of pramāda.\textsuperscript{1}

THE ANUPREKṢĀS

The subject of the twelve \textit{anuprekeś\textsuperscript{s}} or themes of meditation has already been treated in many works on Jainism and it would be otiose to discuss it here,\textsuperscript{3} though certain writers on īśrāvahācāra cover the topic. These are mainly Digambaras—Kundakunda, Kārttikeya, Somadeva, Amitagati,\textsuperscript{4} Āśādhara,\textsuperscript{5} Cāmuṇḍarāya\textsuperscript{5}—but Śvetāmbara works dealing with the subject as an aspect of monastic discipline include the \textit{Yoga-śāstra}.\textsuperscript{6} These apply to the \textit{anuprekeśā}s the designation bhāvanā (not to be confused with the twenty-five bhāvanās of the mahā-vratas nor with the sixteen Digambara bhāvanās). Here, for the purpose of comparison, are the twelve \textit{anuprekeśā}s:

(1) on impermanence (anitya);
(2) on helplessness (aśāraṇa);
(3) on the cycle of transmigration (sāṁśāra);
(4) on solitariness (ekatva);
(5) on the separateness of the self and the body (anyatva);
(6) on the foulness of the body (aśucya);
(7) on the influx of karma (āsrava);
(8) on the checking of karma (sāṁsvara);
(9) on the elimination of karma (nirjara);
(10) on the universe (loka);
(11) on the difficulty of enlightenment (bodhi-duśrlabha);
(12) on the preaching of the sacred law (dharma-svākhya-tatva).

\textsuperscript{1} ŚrDK 207-19.
\textsuperscript{3} For the canonical origins of the \textit{anuprekeśā}s see Schubring, op. cit.
\textsuperscript{4} For a comprehensive treatment of the meditations see K. K. Handiqui, \textit{Yajnavalkya and Indian Culture} (chap. xi: "The \textit{anuprekeśā}s and Jaina religious poetry"), and A. N. Upadhye, \textit{Introduction to KA}, pp. 6-42.
\textsuperscript{5} Śr (A) xiv.
\textsuperscript{5} The \textit{anuprekeśā}s are treated both by Cāmuṇḍarāya (CS, pp. 78-92) and Āśādhara (\textit{Anagāra-dharmāṁśa}, vi. 57-82) as a feature of yatī-ācāra.
\textsuperscript{6} YS iv. 55-110.
THE BHĀVANĀS

BHĀVANA—‘meditation’ or ‘contemplation’—is the designation more commonly used by the Śvetāmbaras for the anuprekaśas. Some Digambaras, however, apply this name to another series of mental attitudes, sixteen, not twelve, in number. Here is the list of their themes as given by Cāmuṇḍarāya:¹

(1) purity of belief (dārśana-buddhi);
(2) perfection of vinaya (vinaya-sampannatā);
(3) faultless observance of the vrata and the śīla² (śīla-vratam anaticara). Śīla here signifies the avoidance of anger and similar virtues;
(4) continuous cultivation of knowledge (abhīkṣaṇa-jñānopa-yoga);
(5) fear of the cycle of reincarnation and its vicissitudes (saṃpravaga);
(6) the practice of the fourfold dāna within the limits of one’s power (śaktitas tyāga);
(7) the practice of austerities within the limit of one’s power (śaktitas tapas). The body is vile but may yet be used as a vehicle for spiritual progress;
(8) removing impediments to the practice of austerities by monks (sādhu-samādhi). This is compared to the extinguishing of a fire that threatens a storehouse;
(9) the tending of ascetics in misfortune (vaivārtyeya-karana);
(10) devotion to the Jinas (arhad-bhakti);
(11) devotion to the gurus (guru-bhakti);
(12) devotion to those learned in holy writ (bahu-truta-bhakti);
(13) devotion to the sacred doctrine (pravacana-bhakti);
(14) zealous performance of the six necessary duties (āvāyakā-parihiṇī);
(15) glorification of the sacred doctrine (mūrga-prabhāvanā) by tapas, jñāna, and pūjā;
(16) affection towards the expounders, i.e. exemplary ascetics

¹ CS, pp. 24–27.
² One would expect the word śīla here to mean the guru-vrata and śikṣa-vrata but Cāmuṇḍarāya himself explains it as ‘the avoidance of anger, &c. in order to keep the vrata’ (CS, p. 25).
and laymen (pravacana-vātsalya). (The alternative explanation of this bhāvanā: ‘affection for the sacred doctrine’ seems too nearly a repetition of pravacana-bhakti to be tenable.)

These bhāvanās though they are mentioned both by Āśādhara and by Medhāvin as types of meditation are in fact totally distinct from the anupreksās. They have rather the nature of those bhāvanās which are designed to fortify the mahā-vratas, that is they are observances to be followed in order to achieve progress in the spiritual life.

They represent in fact a transcription of the passage of the Tattvārtha-sūtra which lists the āsravas which bring about the suspicious tīrthaṅkara-nāma-karman, and which Pūjyapāda, in his commentary, terms the sixteen bhāvanās.

THE KALĀS

The seventy-two arts or accomplishments of men belong to the canonical literature and scarcely survive, save as an archaism, in the medieval śrāvakācāras. Devendra seems to be alone in listing them in full, though Vasunandin ascribes to the inhabitants of the bhoga-bhūmis the knowledge of the seventy-two kalās and to their womenfolk the acquaintance with the sixty-four guṇas.

In view of the abundant literature on the subject it is pointless to detail them here.

1 Pūjyapāda explains as ‘co-religionists’.
2 SDhA vii. 55.
3 Śr (M) x. 100.
4 The anupreksās are treated by Cāmuṇḍarāya under the head of yatya-āśwa (CS, pp. 78–92) and considered to be an aspect of dhāmya-dhyāna.
5 T (P) vi. 24.
6 ŚrDK 106 (pt. i, pp. 265–6).
7 Śr (V) 263.
8 For a full description of the seventy-two kalās and a comparison with the list of sixty-four in the Kāma-sūtra, see, for example, the article by Amulyachandra Sen in the Calcutta Review, March 1933, pp. 364 ff.
THE SEVEN VYASANAS

These are listed as:

1. dicing, gambling (*dyūta*);
2. boozing, drinking alcohol (*madya, surā*);
3. meat-eating (*māṃsā*);
4. whoring (*veṣyā*);
5. hunting (*kheṭa, pāpardhi, mrgayā*);
6. thieving (*caurya, stena*);
7. adultery (*para-dāra*).

By definition these vices are specific forms of *pāpa* which entail an evil reincarnation (*durgati*), generally in hell. In fact some later writers assign each *vyasana* to a special *naraka*. Amitagati opposes the seven vices to an integral concept of *śīla* (the maintenance of all vows assumed) to which they form an impediment.

As a category the *vyasanas* are treated only in the Digambara *śrāvakācāras*, being expressly mentioned by Vasunandin, Āśādharā, and Padmanandin (and by Medhāvin, Sakalakīrti, and Śivakoṭi). Without employing this designation, Amitagati covers the same subject in detail. The oldest discussion, of the topic is therefore not earlier than the eleventh century though reference is made to the *vyasanas* in *kathās*, both Śvetāmbara and Digambara, before that date. There is considerable irregularity of treatment in the literature because thieving is already condemned by the third *āyu-vrata* and adultery by the fourth, while eating meat, drinking alcohol, and hunting can all be regarded as violations of *ahīṃsā*. Furthermore the Digambara category of the *mūla-gūṇas* covers the abstention from eating and drinking alcohol and, according to some writers, from gambling.

It is on the theme of the *vyasanas* that the moral teaching of Jainism is most clearly sited in a social context; and this morality

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1. Śr (V) 59.
3. Śr (A) xii. 41–53.
4. In Digambara texts the word is of course used as a collective name for the *gūṇa-vrata* and *śikṣā-vrata* but it can also be synonymous with *brahmacaryā* chastity.
5. Śr (V) 60–124.
6. SDhA iii. 16–23.
7. Śr (A) xii. 54–100 and v. 1–26.
8. Hiralal Jain would like to regard the mention by Jinasena of *dyūta* in his list of the *mūla-gūṇas* as an *upalakṣaṇa* for the *vyasana*, but this view seems hardly tenable.
is that of the common man who adheres to the conventions of the world, avoiding anything that can evoke obloquy or derision from his neighbours. Even ākhyāna is relegated to the background, as, for example, when alcohol is condemned not, as in the earlier texts, because its preparation involves the destruction of life but because intoxication causes a man to act in an indecorous and ridiculous fashion. In some spheres this newer, worldly, morality can lead to contradictions with the older doctrines. Admitting, however reluctantly, a dispensation from perfect chastity for the lay adherent, primitive Jainism forbade him intercourse with all women who where the property of others but allowed him to frequent the woman who was common property—the village prostitute. The inclusion of vesyā under the seven vyasanas represents in effect, therefore, the revocation of an older dispensation.

The conventional description of the seven vices is given by Amitagati, Vasunandin, Āśādharā, Gunabhūṣanā, Śivakoṭi, and Medhāvin in terms so nearly identical that they must be taken from a common source. Dicing, for example, is said to engender anger, delusion, pride, and greed in their most intense forms. Blinded by his infatuation the gambler loses all sense of shame, takes false oaths, and lies so inveterately that even his own mother will not believe him. In a fit of anger he is ready to kill even those nearest to him. So absorbed is he by his vice that he will not heed parents or teachers and will even neglect food and sleep.¹

Meat and alcohol are vikṛtis and are given a more extensive treatment from another angle under the heading of the māla-guṇas. As a vyasana meat-eating is condemned mainly because it is a concomitant to other vices: in particular it is said to produce an addiction to alcohol, which in itself makes the pursuit of the religious life impossible.²

The consequences of drunkenness are realistically portrayed. Under the influence of madya a drinker's intelligence runs away like the wife of a man who has fallen into misfortune. His alcoholic state is manifested in giddiness, lassitude, nausea, trembling fits, red eyes, and unsteadiness of gait. He tries to commit incest with mother or sister or daughter, and treats his servant as if he were a ruler and his ruler as if he were a servant. He falls down in a drunken stupor in the highroad or in his courtyard and when the dogs lick his face and urinate in his mouth he imagines in his

¹ Sr (V) 60–69; Sr (A) xi. 54–62. ² Sr (V) 86.
delusion that he is drinking sweet wine. Thieves remove his clothes as he lies there and when he recovers consciousness he stumbles around drunkenly threatening to kill the man who has robbed him. Then, going home in a daze, he takes his own kin for enemies and smashes his own chattels with a stick. By turns he sings, screams, talks slurringly, vomits, tries to dance, gesticulates, uses obscene language, is hilarious, or is plunged in gloom.  

The vices of meat-eating and drinking are said to be always found in a harlot whilst her body is polluted by the embraces of the base-born. A man who spends even one night with a prostitute eats the leavings of ordinary workpeople and of outcasts and aliens. And if he becomes infatuated with her she will wheedle everything out of him and leave him but skin and bones. To every lover she tells the same story—that he is the only man for her. The love of a harlot means only humiliation for a man however high his birth and talents.

When the vice of hunting is considered, the accent shifts back to ahimsā, for this vyasana is said to destroy all compassion. Since a righteous man will not even kill an evildoer if he comes seeking asylum with trpa grass between his teeth why should he kill an innocent deer that pastures on grass? If there is sin in the killing of cows and brahmans, there is sin, too, in the killing of other living beings, and as much of it incurred in one day from hunting as in a long period of time from eating meat and drinking alcohol.  

The last two vyasanas differ from the other five in being punishable in a non-Jaina society as crimes, so that they not infrequently bring retribution in the present life. Thus the thief who has taken another man’s property is presented as apprehensively quitting his home, trembling in every limb, and pursuing a circuitous path, always anxious lest he has been seen. His heart patters and his feet stumble. He is obsessed by fear to the point of being unable to sleep because he has taken away either by force or by deceit the property of others, perhaps even of parents, teachers, and friends, unheedful of his good repute in this world or of what awaits him in the next life. If he is caught by the constables he is at once bound with ropes by a low-caste jailer and promenaded around the streets on the back of an ass with the placard: 'This is a thief, and any other caught like him will receive the same retribution.' Then

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¹ Śr (V) 70–79; Śr (A) v. 1–12.  
² Śr (V) 88–93; Śr (A) xi. 63–76.  
³ Śr (V) 94–100; Śr (A) xi. 92–100.
he is quickly carried outside the city where the executioners tear out his eyes or amputate his limbs or impale him alive.\footnote{Sr (V) 101–11.}

Adultery leads to a similar fate. A man who lusts after another’s wife and cannot resist his own desires will sigh, weep, sing, beat his head, fall on the ground, and utter incoherent speech.\footnote{This concurs with the description of love unfulfilled, ranged into a numerical category as quoted by Yasodeva (P (Y)).} Tormented by uncertainty whether the woman will accept his advances he cannot sleep or eat and abandoning family traditions gives way to drink. Sometimes he makes advances and is rebuffed and put out of countenance. If he succeeds in waylaying the woman of his choice and taking her by force against her will what pleasure can he derive? Or if again the woman herself is so lost to shame that she gives herself to him under the impulse of lust what enjoyment will there be in a hurried, furtive union in an empty house or ruined temple? At the slightest sound he will run away and crouch down, looking in all directions, terrified. And if he is discovered and brought before the royal tribunal he will be castrated and then, like a thief, mounted on an ass and paraded through the city before being executed. He can have no reliance even on the woman with whom he is infatuated, for she who betrays her husband will also betray her lover just as a cat that eats its kittens will certainly eat mice.\footnote{Sr (V) 112–24; Sr (A) xi. 77–91.}

The cautionary tales related in connexion with the seven vyasanas are as stereotyped as the descriptions and for that reason are worth a mention. They are amongst the best known in Indian literature. For dyūta the example is Yudhiṣṭhira; for madya the Yādavas; for māṃsa Bakarakṣa; for veṣyā Cārudatta; for pāpaddhi Brahmadatta; for caurya Śrībhūti; and for para-dāra Rāvana; while addiction to all seven vices at the same time is personified by Rudradatta.

Āśādharā\footnote{Sr (V) 125–33.} (and following him Medhāvin)\footnote{Sr (M) v. 164–8.} has conceived of a sub-category of ancillary (sodara) vices, adumbrated rather than systematically set forth under each vyasana:

1. dyūta—gambling for the sake of amusement (presumably for purely nominal stakes) because this can still provoke rāga and deveśa;

2 SDhA iii. 19.
(2) *madyā*—eating or drinking anything at all which is the product of fermentation, selling alcohol, sleeping with women who drink alcohol;

(3) *māṃsa*—consuming anything which has been kept in leather containers;

(4) *vesā*—enjoyment of the *taurya-trika* (vocal and instrumental music and dancing), idle strolling around, associating with pimps and other disreputable company;

(5) *pāparddhi*—making representations of hunting scenes whether on coins or in books or on cloth;

(6) *caurya*—exploiting the favour of a ruler to take property from a rightful heir, concealing anything which forms part of a joint family property;

(7) *para-dāra*—seducing an unmarried girl: this specifically includes a condemnation of the *gandharva-vivāha*.

As has been noted the Śvetāmbara *śrāvakācāras* do not treat of the *vyāsanas* as a category though these are mentioned casually at times as in the commentary of the *Dharma-ratna-prakāraṇa*. However, the same condemnations are of course implicit in their teaching and sometimes Hemacandra’s verses, for example, parallel very closely those of Amitagati or Vasunandin.

**THE GATIS**

If the ultimate aim of escape from the *sāṃsāra*—*mokṣa* is sometimes called the fifth *gati*—is not attained when this life is extinguished there are four possibilities of reincarnation: as a human being again (*māṇusya-gati*), as an animal (*tiryag-gati*), as a celestial being (*deva-gati*), or as a denizen of hell (*narakā-gati*). There is also what might be called a sub-category of the *māṇusya-gati*: reincarnation in a *bhoga-bhūmi*, ‘a land of ease’, as distinguished from normal human life, which is passed in a *karma-bhūmi*, ‘a land of toil’; but in most respects such a fairy-tale world is nearer to life in the *deva-loka*. The *tiryag-gati* also includes the possibility of reincarnation in the vegetable kingdom as a *vanapati-kāya*. This

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1 SDHa iii. 9-11.  
2 Ibid. 12.  
3 Ibid. 20.  
4 Ibid. 22.  
5 Ibid. 21.  
6 Ibid. 23.  
7 DhRP 7.  
8 e.g. on madya YS iii. 8-12.  
9 T (P) iii. 37.
complicated edifice of continuing existence can, it is obvious, respond to the most subtle gradations of merit and demerit, but no lasting bliss is possible except through release from it since life, even in the most exalted realms of the deva-loka, will still be tinged with some sadness.

All Jaina writers of course stress the retribution that evil acts bring upon themselves either in this life—sometimes directly through the action of the law when they are of a criminal character, sometimes through supernatural intervention, and sometimes through visitation by disease and other calamities—or through the automatic operation of karma in another incarnation. The Śvetāmbaras have never apparently felt that the discussion of a future life belonged to the sphere of a śrāvakācāra, but the Digambaras, particularly the popular writers, deal at considerable length with the subject, giving a standardized, but still vivid, picture of hell and of the bhoga-bhūmis. While Amṛtacandra finds in the ideal of mokṣa the only incentive to a righteous life Vasunandin¹ expressly states that the masses must be coerced by the fear of punishment and the hope of material reward.

Hell² is conceived of as a region immeasurably spacious, divided into seven mansions, each of which, it is sometimes said,³ provides the fitting retribution for one of the seven vyasanas. Mention again is sometimes made of four entries into hell (naraka-dvāra) each wide open to receive the perpetrators of specified evil actions. It is a place of mental as well as physical suffering the capacity for which is never exhausted until the appointed incarnation reaches its close for the body of a hell-dweller even when cut to pieces by tortures will always be re-created to suffer anew and the mind will always be open to fear.⁴

In hell a jīva becomes spontaneously existent on a surface of ground so rough that he at once gets up only to fall again.⁵ Then the demons, whose enmity towards their victims is like that of snake and mongoose, attack him with spears, clubs, tridents, arrows, and swords. The Dharma-rasāyana⁶ mentions—but the concept is rather an aberrant one—that those who first strike the jīva are the beasts that were aforetime slain by him in offerings to the ancestors

¹ Śr (V) 239.
² The Jaina picture of hell is of course very close to the descriptions given in Buddhist and Hindu texts. See Kene, History of Dharma-sūtra, iv. 167.
³ Padmanandi-śrāvakācāra, 12.
⁴ Śr (V) 175; Dharma-rasāyana, 71.
⁵ Śr (V) 137.
⁶ Dharma-rasāyana, 25.
and to bloodthirsty divinities. He is put in a flaming pot and as he emerges he is prodded with pikes so that he gnaws his own fingers with the pain; nor do appeals for mercy bring any response from his tormentors. 1 This, according to Vasunandin, is the reward that awaits the gambler. 2

Escaping from this torture he rushes into a mountain ravine imagining that he will find a refuge there but now rocks begin to fall on him, smashing his body into tiny fragments. Yet the severed parts at once reunite like drops of quicksilver. If he has consumed honey and alcohol in a former life he is made to drink molten iron 3 and if he has eaten udumbara fruits he must swallow live coals.

Next he rushes terrified into a forest only to find that the leaves which fall on him are sharp as swords 4. With blood streaming from the gashes he seeks to escape but is seized again by the demons, who hold him down and, cutting off lumps of his flesh, force him to swallow them, jeering as they tell him that this meat will be as sweet as that which he ate in his human life. 5

A red-hot ploughshare is forced into his mouth, and to seek relief from the pain he crawls into a river flowing near by, but its waters are corrosive and at the same time full of putrefaction and blood. 6 When he emerges from it he is pounded like sugar-cane in a press and acid is then applied to his wounds and needles forced under his finger-nails. 7 Then the demons constrain him, if he has committed adultery or fornication, to embrace a statue of red-hot iron; 8 if he has been guilty of acquisitiveness he must bear a heavy stone on his back, if he has lied his tongue is torn out. 9 Whatever karma a jīva has bound on himself laughing, that he will not escape by weeping. 10

Next the demons take the forms of vultures or cocks or crows and tear at his flesh with their beaks, whilst others gouge out his eyes or smash in his teeth. 11 Monstrous beasts such as eight-footed jackals come to devour him and he is stung by insects and serpents. 12 Nor is this all: the demons stir up in the minds of the hell-dwellers the memory of former enmities and they fight, tearing each other to pieces. 13

1 Sṛ (V) 141-50.  
2 Sṛ (V) 143.  
3 Sṛ (V) 151-5.  
4 Dharma-rasāyana, 57.  
5 Sṛ (V) 156-9.  
6 Sṛ (V) 160-2.  
7 Dharma-rasāyana, 47-49.  
8 Sṛ (V) 164-5.  
9 Dharma-rasāyana, 51-56.  
10 Sṛ (V) 165.  
11 Sṛ (V) 166-9.  
12 Dharma-rasāyana, 61-62.  
13 Sṛ (V) 170.
Evil-doing may also be expiated in the *tiryag-gati*. A *jīva* may wander through countless incarnations in the most primitive forms of life before attaining to rebirth as a *pañcendriya* animal which will suffer from mutilations, heavy burdens, lack of food and drink, and separation from its offspring, and which may be killed and eaten.  

In the *mānuṣya-gati* it may happen that a child is abandoned at birth only to die from exposure or starvation, or if it is abandoned later during childhood it will live miserably as a servant in another's household. Again a man who has given generously to others when he was rich may fall on evil days and not obtain even a plate of gruel when he begs for it. Another may be smitten by a loathsome disease (*pāpa-rogā*) such as leprosy and obliged to live outside the city cut off from friends and kin.  

But the *mānuṣya-gati* includes also rebirth in the *bhoga-bhūmis*. The descriptions of these fairy-tale worlds are doubtless an inheritance from popular folk-lore but they have been incorporated into the Jaina cosmography and find mention even in the necessarily brief epitome of the *Tattvārtha-sūtra*. The Digambara *śrāvakācāra* texts are notable for the way in which they link rebirth in the *bhoga-bhūmis* with the performance of *dāṇa*. No interest is shown in the geographical location of these regions but their classification is linked with that of the *pātras* or recipients of alms so that, for example, giving to an *uttama-pātra* entails rebirth in an *uttama-bhoga-bhūmi* or giving to a *ku-pātra* rebirth in a *ku-bhoga-bhūmi*.  

The inhabitants of the *uttama*-, *madhyama*-, and *jaghanyabhoga-bhūmis* are differentiated only by the lustre of their bodies, their height, and their life-span, both of these being expressed with the licence of numerical fantasy. All alike are exempt from the sufferings of disease, untimely accidents, and old age, they feel no pain, mental or physical, and there is no strife among them. Born always together in couples, they attain maturity in forty-nine days and they die a painless death when their children are born, the men expiring with a sneeze, the women with a yawn. The former are endowed with the seventy-two arts and the latter with the sixty-four *guṇas* and both have the thirty-two *lakṣaṇas* and show

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1 Sr (V) 177-82.  
2 Sr (V) 183-90.  
3 T (P) iii. 37.  
4 Sr (A) xi. 62-67; Sr (V) 245-8.  
5 Sr (V) 258-60.  
6 BhS (D) 535.  
7 Sr (A) xi. 79-82.  
8 Sr (A) xi. 78.  
9 Sr (V) 263.
a very slight development of the kaśyāyas. For this reason when they
die they are reborn at once in the deva-loka (whilst the devas of
course have only to expect a human or animal incarnation).\(^1\)
Throughout their long lives all their wants are supplied from ten
wish-fulfilling trees (kalpa-drumās):\(^2\)

(1) madyāṅga—supplying tasty and nutritive drinks;
(2) tuṛyāṅga—supplying musical instruments;
(3) bhūṣaṇāṅga—supplying ornaments such as ear-rings and
diadems;
(4) jyotir-āṅga—supplying light more radiant than that of sun
or moon;
(5) grhāṅga—supplying houses;
(6) bhājanāṅga—supplying plates and dishes;
(7) dipāṅga—supplying illumination indoors;
(8) vastrāṅga—supplying clothes of silk or fine cloth;
(9) mālāṅga—supplying garlands of the finest flowers with the
choicest perfumes;
(10) bhojanāṅga—supplying the fourfold aliments of the best
quality.\(^3\)

An incarnation in a ku-bhoga-bhūmi resulting from almsgiving
to a ku-pātra is less desirable. The inhabitants of these regions have
no clothes or ornaments or houses and live underneath the trees
feeding on their leaves and flowers and sometimes eating an earth
which resembles jaggery.\(^4\) Instead of human heads they may have
those of lions or elephants or other beasts; some have horns, some
tails, some only one leg, and some again are devoid of speech.\(^5\) Yet
they, too, because they are lacking in kaśyāyas, are reborn in the deva-
loka, becoming vyantarā gods; as a sequel to this, however, they
have a bad human incarnation.\(^6\)

The estate of a deva which has been attained by long practice of
asceticism and self-control in the human incarnation may yet,
through the ripening of karma, bring no abiding happiness. The
dwellers in heaven like those on earth are divided into castes
separated by even more rigid barriers than among men. Rebirth in
one of the categories of servile devas even though human afflictions

\(^1\) Sr (A) xi. 72–73.
\(^2\) Hindu mythology recognizes normally five kalpa-drumās. Cf. Amara-kopa,
i. 1, 50.
\(^3\) Sr (V) 250–7.
\(^4\) BhS (D) 537.
\(^5\) Ibid. 542.
\(^6\) Ibid. 544.
are absent will bring sorrow and vexation from envy at the sight of the more fortunate devas.¹

A jīva who goes to the deva-loka comes into existence spontaneously in a perfumed upapāda-grha. He has a perfumed breath, a flawless body, and unaging youth. As he is thus born he cannot at first realize where he is, and like one awakened from sleep he imagines himself to be dreaming. Then as the apsarasas welcome him he comprehends by avadhi-jñāna what has occurred. Having bathed and adorned himself he goes at once to the Jaina temple to make pūjā to the Jina in the same way as this is done on earth but with greater splendour. So he pursues the life of untramelled pleasure that is the lot of the divine beings, pausing always to make the jina-pūjā at the five kalyānas and in the Nandiśvara-parvan.²

It is when six months only of life as a deva remain to him that his great sadness comes. As he sees his clothes and ornaments becoming tarnished he realizes that the time to fall from his lofty estate has come; and he weeps to think that he must pass nine months in an abode of pus and blood—the human womb. Aware that he has no means of escape, that not even the lord of the devas can save him, he formulates the wish in his mind that he may be reborn as an ekendriya. And so even this miserable destiny may come to pass.³

THE ŚRĀVAKA-GUṆĀS

This treatment of the duties of the ideal layman on the basis of a varying number of qualities characterizing the person apt to receive the Jaina creed and fulfil its teaching enjoyed considerable popularity with the later Śvetāmbaras as a means of exposition. A list of thirty-five such qualities or śrāvaka-guṇās universally ascribed to Hemacandra came to be preferred to all others: it is that given in a kulaka of ten verses at the end of the first prakāśa of the Yoga-śāstra.⁴ However, at least two centuries earlier an enumeration of twenty-one śrāvaka-guṇās had figured in the Dharma-ratna-

¹ Śr (V) 191–4. ² Śr (V) 495–508. ³ Śr (V) 195–203. ⁴ YŚ i. 47–56. Windisch, in his edition princeps of the first four prakāśas of the Yoga-śāstra, surmised that these verses were an interpolation.
prakaraṇa\textsuperscript{1} by Śānti Sūri and may indeed belong to an earlier writer. Vague lists of the virtues which a layman ought to possess must have long been current; they are in fact to be found in the hathā literature wherever the excellences of a hero are described. The canonical texts contain enumerations of abstract qualities, good or bad, which perhaps provided the original basis. It seems, however, to have been Haribhadra who first—in the Dharma-bindu\textsuperscript{2}—attempted to lay down in a clear and precise fashion in sūtra style the principles of conduct in everyday life which would, if properly observed, make of a man a model śrāvaka. In his famous kulaka Hemacandra has versified Haribhadra’s sūtras—or at least those which he found most apt—adding to them almost by way of afterthought a half-dozen epithets from the already current list of Śānti Sūri.

In view of the importance of numerology in Jaina writings it is perhaps worth noting that all the lists of śrāvaka-guṇas (except that of eleven given by the Digambara Amitagati, which will be discussed separately) are couched in multiples of seven. Thus, beside the thirty-five of Hemacandra and the twenty-one of Śānti Sūri, there are the fourteen śrāvaka-guṇas of Āśādhara,\textsuperscript{3} against which it would not be unfitting to set the seven virtues of the giver (dātṛ-guṇa) and the seven vyāsanas and seven śīlas.\textsuperscript{4}

Though he does not use the term śrāvaka-guṇa Haribhadra devotes the whole of the second adhyāya of the Dharma-bindu to a detailed consideration of this subject, which he qualifies as the general (sāmānyā) aspect of the householder’s religion, the specific (viśeṣā) aspect being the observance of the vrataś and of ritual practices such as pūjā. Hemacandra expounds his own kulaka in a very extensive prose commentary which serves as a quarry for later writers. The most important of these, Jinamāṇḍana belongs to the fifteenth century, but his work, a compilation from earlier sources, will be drawn on for illustration in this study.

\textsuperscript{1} DhRP 5–7.  \textsuperscript{2} DhB i.  \textsuperscript{3} SDhA i. 11.  \textsuperscript{4} It is curious that Mrs. Stevenson, in The Heart of Jainism, failed to realize that the lists of twenty-one and thirty-five both referred to the śrāvaka-guṇas. On p. 244 she offers a translation of Hemacandra’s kulaka under the title: ‘Thirty-five rules of conduct’, and on p. 224 a rather inaccurate rendering of Śānti Sūri’s list, which she calls ‘those twenty-one qualities which distinguish the Jaina gentleman’.
<table>
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¹ Whilst the śrāvaka-gūnat in the other texts are given as epithets the śūtra style of the Dharma-bindu of course requires nominal forms.
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1. Possessed of honestly earned wealth (ṇiyāya-sampaṇṇa-vibhava)

Haribhadra\(^1\) lays down that a pious layman should exercise a profession which is beyond reproach and in accordance with family tradition, with due regard for his own substance; for wealth acquired by honest means brings absence from anxiety in this world and leads to a happy reincarnation whilst wrongly acquired wealth has dire consequences like the hook that lodges in the fish’s gullet. Rectitude is the sovereign specific for amassing wealth (artha-pātya-upaniṣad) because it helps to eliminate evil karma; though fortune may in certain circumstances be amassed by dishonesty it will only be transient. For Hemacandra\(^2\) honestly earned wealth is money that has not been made by recourse to treason, betrayal of friends, breach of trust, theft, false witness, false weights and measures, or deceitful speech. One can enjoy it without apprehension in one’s own person and give it to one’s friends and kin. Jinamāṇḍana\(^3\) says roundly that honest poverty is better than ill-gotten riches, which, according to a popular saying, will last for ten years and then vanish entirely in the eleventh. The practice of this guṇa excludes the pursuit of the fifteen forbidden trades and of gambling and alchemy, and implies a high ethical code in business dealings, and generosity in alms-giving and in charity to those in need.

2. Eulogistic of the conduct of the virtuous (śīṣṭā-cāra-prasāmsaka)

By śīṣṭa Hemacandra\(^4\) understands ‘men of outstanding qualities who have been schooled by intercourse with the virtuous and the learned’. The qualities to be admired in others are courtesy, gratitude, cheerfulness in misfortune, modesty in prosperity, fidelity to tradition, and care to avoid ill repute. The essence of this guṇa is not to be envious of the virtues of others.

3. Wedded to a spouse of the same caste and traditions but not of the same gotra (hula-śila-samaiḥ sārddham anya-gotra-jaiḥ krtodvāḥ)

Hemacandra\(^5\) understands by śila a common observance of such interdictions as those on drinking wine or eating meat. Jinamaṇ-
dana offers also an alternative explanation: worship of the same devas and guru and performance of the same ceremonies. Muni-
candra, the commentator of the Dharma-bindu, infers from identity of caste and tradition that the parties to a marriage will have the same material situation, mode of dress, and language. If there are differences on these points they will not be happy together and there will be clashes between them. Where a wife, for example, belongs to a family much richer than that of her husband she will tend to be contemptuous of him. Hemacandra, Municandra, and Jinamaṇḍana all find occasion to list here the eight forms of mar-
riage recognized in the Manu-smṛti, with the comment that even the four adharmya forms may be held to be dharmya when there is mutual affection between man and wife. According to Hemacandra there are four ways of guarding women: having wives of good character like one’s mother, not allowing them independence, assigning to them household tasks, and restricting their material possessions. If women are well guarded there will be a properly regulated home, pūjā and dāna will be rightly performed, and children will be well brought up.

4. APPREHENSIVE OF SIN (pāpa-bhiru)
This epithet is common even in the oldest Jaina texts and cor-
responds to a fundamental concept of the religion. Haribhadra understands by it the fear of committing offences whether overt or hidden. The former, according to Hemacandra, would mean adultery, theft, whoring, dicing, and similar disastrous acts and the latter meat-eating and wine-drinking and other such vices, all of which lead to reincarnation in hell. Jinamaṇḍana associates with these occasions of stumbling the twenty-two abhaksyas and thirty-two ananta-kāyas. This guṇa figures also in Śānti Śūri’s list.

5. FOLLOWING THE REPUTABLE CUSTOM OF THE COUNTRY (prasiddhaṃ deśācārarṣaḥ samācaraṇaḥ)
Hemacandra understands by deśācāra the customs prevailing in a particular area in regard to food, clothes, and other aspects of everyday life; if these were not observed unfortunate consequences

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1 SrGuV, p. 136.  
2 Dhb i. 17.  
3 YŠ, p. 148.  
4 Dhb i. 16.  
5 YŠ, p. 148.  
6 SrGuV, p. 192.  
7 Dhrp 13.
might result from public hostility in the area. Jīnamāṇḍana\(^1\) goes further: he holds that whilst pursuing the dharmācāra, the path of religion, one should also fall in with the lokaacāra, the usages of the world. Since the secular life must of necessity be the basis for all who, living in the world, yet obey the precepts of religion, infractions of the lokaacāra are to be avoided.

6. **Not denigrating other people, particularly rulers (a-varṇa-vādi na kvāpi rājādisu višeṣataḥ)**

Municandra\(^2\) explains that the word ‘rulers’ is intended to include ministers, court chaplains, and other officials. Hemacandra\(^3\) quotes a verse to show that nīcāir-gotra karma is incurred by expressing contempt for others and glorifying oneself. Overt denigration, always reprehensible, is dangerous when applied to the great ones of the earth as it may result in loss of life and possessions. Relating this guṇa to the satya-orata, Jīnamāṇḍana\(^4\) sees in it a condemnation of envy, calumny, and false accusations. It would seem to correspond to the sat-katha of Sāntī Sūri\(^5\) (in Āsādhara sad-gūr). A sat-kathā is defined as a story which glows with truth and narrates the life of a tirthaṅkara or saint.

7. **Dwelling in a place which is not too exposed and not too enclosed, with good neighbours, and few exits (anātīvyakte gupte sthāne su-prātiveśmike anekānirgama-dvāra-vivarjita-niketana)**

Haribhadrā\(^6\) lays down that a house should be built in a suitable spot, an unsuitable site being any place where the houses are too close together or too isolated or where there are undesirable neighbours. The construction of the house should be determined by favourable omens and it should not have many exits. If there were many doors ill-disposed people would be able to go in or out unobserved, so jeopardizing the security of goods and chattels and womenfolk. In other words a householder’s home should be well guarded. There should be duvara and kuśa grass, untainted soil, and a supply of fresh water on the site chosen. In too exposed a position it would be easy for thieves to burgle, whilst in too enclosed a position air and light could not reach it and in the event of fire it could not escape. If the neighbours were undesirable,

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\(^1\) ŚrGuV, p. 202.  
\(^2\) DhB i. 31.  
\(^3\) YŚ, p. 148.  
\(^4\) ŚrGuV, p. 216.  
\(^5\) DhRP 20.  
\(^6\) DhB i. 22–24.
such as gamblers, actors, or prostitutes, one’s household would be corrupted by listening to their conversations and seeing their actions.  

8. ATTACHED TO GOOD MORAL STANDARDS (sad-ācāraṁ kṛta-saṅga)

This ġuṇa appears to imply no more than the avoidance of evil company. In Āśādharā’s list it appears as ārya-samiti.

9. HONOURING FATHER AND MOTHER (mātā-pitroḥ pūjaka)

Noting that the word ‘mother’ is placed first in the compound because of the very great respect to which she is entitled, Hemacandra explains that respect is to be shown to them by making obeisance at dawn, noon, and dusk, by offering them a pūjā of flowers and fruit of the finest colour and perfume, by giving them the best of food, clothes, and other material needs, and by seeking their consent for all affairs of importance in life. Jīnanaṁdana extends the concept ‘parents’ to include all persons who by their age or position merit reverence. Āśādharā uses the designation yajana ġuṇa-gurūn for this ġuṇa.

10. ESCHEWING A PLACE OF CALAMITY (upaplutaṁ sthānāṁ tyajan)

Hemacandra explains that in a place of calamity, in other words a town or village where famine or disease are endemic, or where there is war between one’s own sovereign and a foreign ruler, the attainment of the tri-varga is impossible; in fact the fund of kāma, artha, and dharma already acquired would be soon dissipated. As an upaputra-sthāna Jīnanaṁdana cites also a country where there are two rulers or no ruler or where government is carried on in the name of a woman or a child.

11. NOT ENGAGING IN A REPREHENSIBLE OCCUPATION (garhvite ‘pravṛtta)

Hemacandra explains that a practice may be deemed especially reprehensible in one country, such as agriculture in Sauvīra, or drinking alcohol in Lāṭa, or among one caste, such as the consumption of wine or the sale of sesame or salt by brahmins, or in

YS, p. 149.  
YS, p. 150.  
SrGuV, p. 306.  
SrGuY, p. 31a.  
YS, p. 151.
one family, such as drinking alcohol in the Caulūkya family. Jina-
manḍana states with more precision that caste, country, and
family tradition and the age in which one lives are the criteria by
which an occupation is to be judged. If, for example, a known Jaina
were to take food by night he would make a mockery of his religion.

12. Spending in proportion to one’s income (vya[yam atcitat kurvan)

Spending, says Hemacandra, means the apportioning of one’s
substance for the maintenance of one’s dependants, for one’s own
comfort and for almsgiving, deva-puja and other purposes, and in-
come means what one earns by trading, tilling the soil, or rearing
livestock. Jinamāṇḍana goes so far as to fix proportions for this
division: a man of limited means should divide his income into
four shares: one to form a reserve capital, one to be put back into
his business, one to be spent for religious purposes and for his own
luxuries, and one to be used to provide for his dependants. A rich
man, however, could well set aside more than half his income for
the dharma and lead a life of frugality on earth. In any event the
layman’s duty is fulfilled by wise spending since miserliness merely
results in the accumulation of wealth to the detriment of one’s
dependants and one’s own self. As Hemacandra points out, if
a man is unwilling to spend enough to maintain himself in good
health he may be incapacitated by sickness from conducting his
affairs.

13. Dressing in accordance with one’s income (veṣam vītāṃsārataḥ kurvan)

Hemacandra explains that the scope here is in fact rather
wider than the appellation suggests. If a man does not wear clothes
and ornaments suitable to his income, age, social condition, coun-
try, and caste, he is liable to become a laughing-stock. This guna
is closely linked with the preceding one, as a man who out of miser-
liness will not spend his money will also dress in rags, and so, failing
to obtain the esteem of his fellow citizens, will be no credit to the

1 SrGuV, p. 32a.  
2 YS, p. 151.  
3 SrGuV, p. 34b.  
4 A division of property in rather different percentages is suggested by
Devasena (see BhS(D) 578–80).  
5 YS, p. 152.
Jaina creed. Jinamaṇḍana¹ adds that people should not wear torn or soiled clothes; for going to the temple they should choose their best apparel whilst avoiding all ostentation.

14. ENDOwed WITH THE EIGHT KINDS OF INTEllIGENCE
(aṣṭabhir dhi-guṇair yukta)

These are generally in Jaina works enumerated as follows:

1. desire to listen (śuśrūṣā);
2. listening (śravaṇa);
3. grasping (grahaṇa);
4. memorizing (dhāraṇā);
5. general knowledge (ūha);²
6. specialized knowledge (apoha);²
7. knowledge of the substance (artha-vijñāna);
8. knowledge of the essence (tattva-vijñāna).

To this guṇa corresponds presumably the prajña of Āsādhara.

15. LISTENING EVERY DAY TO THE SACRED DOCTRINE
(dharman anvahāṁ śṛṇvāṇa)

Weariness of spirit is removed, says Hemacandra,³ by listening every day to the sacred doctrine. It is because of its importance to the religious life that mere listening (śravaṇa) is classed as one of the dhi-guṇas.

16. NOT EATING ON A FULL STOMACH (ajīrṇe bhojana-tyāgīn)

All diseases, according to Hemacandra,² have their origin in an accumulation of undigested matter in the intestines resulting from eating on a full stomach. This habit is therefore to be avoided in order to maintain the body in health and fitness for the duties of the religious life.

17. EATING AT THE RIGHT TIME ACCORDING TO A DIETARY RÉGIME (kāle bhoktaṁ sātmyataḥ)

Food is to be eaten when one is hungry—in moderation and without gluttony—for an excess of food only provokes vomiting

¹ SrGuV, p. 36b.
² Uha and apoha are, of course, terms of logic and Hemacandra admits another interpretation of them in this sense. For a discussion of their meaning see Stcherbatskoi in Museum, v. 165–7.
³ YS, p. 153.
and diarrhoea. On the other hand to go without food when one is hungry only results in lassitude and aversion to nourishment. The food and drink consumed should be those to which one’s organism is accustomed since childhood and the view should never be taken that a healthy man can digest anything. Gluttony is senseless since the pleasure of taste is only momentary and all food is the same in flavour once it has passed down the throat. The right time for eating is neither the night, the early morning, nor the late evening. A pious man should first ensure that his dependants, servants, and livestock have been fed and then dine himself according to the resources of his kitchen.

18. Fulfilling the threefold aim of life without excluding any of its elements (anyonya-pratibandhena trivargaṃ südhayan)

Hemacandra comments at considerable length on the trivarga without which life is no more real than that of the smelter’s bellows which breathes but does not live. To live only for the pleasures of the senses to the exclusion of artha and dharma or to live only for money to the exclusion of kāma and dharma lead to endless misfortunes whilst the practice of dharma to the complete neglect of artha and kāma is proper for ascetics but not for householders. Artha and kāma devoid of dharma lead to great miseries in the cycle of transmigration, dharma and kāma without artha result in a heavy burden of debt, and dharma and artha without kāma are tantamount to a rejection of the layman’s estate.

19. Diligent in succouring the ascetics, the righteous, and the needy (yathāvad atithau sūdhau dīne ca prati-patti-kṛt)

This implies the offering with due courtesy of food and drink and other gifts in almsgiving to monks (pātra-dāna) and in charity to those in affliction (karuṇā-dāna).

20. Always devoid of evil motives (sadānabhiniṣṭa)

An abhinivēṣa is characteristic only of the mean-minded and its absence is one of the five guṇas of the third bhāva-śrūvaka.
21. Favourably inclined to virtues (gunaṇaṇa pākṣa-pātīn)

By guṇa here Hemacandra\(^1\) understands benevolence, generosity, readiness to help, patience, and the habit of using courteous and friendly language as well as acts of kindness, as the seed of religious merit is thereby nurtured into growth. This entry on Hemacandra’s list has clearly been borrowed from the guṇa-rāgīn of Śānti Sūri.\(^2\)

22. Avoiding action which is inappropriate to time and place (adesākālayoḥ caryāṁ tyajan)

Hemacandra\(^1\) explains that anyone who engages in an action at a forbidden time or place will certainly be the victim of some calamity from kings, thieves, or others.

23. Aware of one’s own strengths and weaknesses (balābalaṇa jānan)

No undertaking can succeed unless one knows the strength and weakness both of oneself and of others as far as these depend on time and place and circumstances. Like the preceding guṇa this belongs to the realm of nīti.\(^1\)

24. Venerating persons of high morality and discernment (vrutta-stha-jñāna-vṛddhānāṁ pūjaka)

According to Hemacandra\(^1\) vṛddha is here to be understood in the sense of old, not in years, but in the faculty of discerning between what should be avoided and what should be approved and in the practice of virtue. Respect expressed by making the aṅjali, rising and offering a seat should be accorded them because they abound in good counsel. The same guṇa figures in Śānti Sūri’s list as vṛddhānāga.\(^3\)

25. Supporting one’s dependants (pāṣya-pōṣaka)

Municandra\(^4\) explains that the dependants include father and mother, wife and children, and, when the head of the household is rich, any childless sister or aged relative and any friend who has fallen into poverty. It is clear that Haribhadra was here thinking also of servants and retainers for in succeeding sūtras\(^5\) he

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\(^1\) YŚ, p. 157.  
\(^2\) DhRP 19.  
\(^3\) DhRP 24.  
\(^4\) DhB 37.  
\(^5\) DhB 38-41.
prescribes that a servant should be given suitable work, carefully supervised in his occupations, and protected from misfortune; if he has to be admonished, care should be had for his self-respect. Jinamaṇḍana¹ elaborates a fourfold division of posya: relatives, divinities, preceptors, and oneself; the relatives must be maintained because otherwise they might be reduced to thieving or vagabondage, thereby bringing discredit on the family.

26. Far-sighted (dirgha-darśin)

The activities of a far-sighted man are described as leading to much profit with little effort, and are widely lauded. This guṇa belongs also to Śānti Śūri.²

27. Discriminating (vīṣeṣa-jña)

This for Hemacandra³ means knowing the difference between what belongs to others and what belongs to oneself, between what is to be done and what is not to be done: a man without discrimination would be indistinguishable from an animal. With this guṇa, says Śānti Śūri,⁴ a man is exempt from the prejudices that stem from love and hate.

28. Grateful (kṛta-jña)

Śānti Śūri,⁵ too, gives this guṇa; he insists particularly on gratitude to the preceptor for the supreme benefit of the sacred doctrine. Jinamaṇḍana⁶ classifies all human beings into those very many who are devoid of gratitude (kṛta-ghna), those, still numerous, who are grateful for kindness received (kṛta-jña), those few who are ready to do a favour in return for a favour (pratyupakāraka), and those very few who are ready to do a kindness (nīkāraṇopakāraka) without receiving anything in return.

29. Well-liked (loka-vallabha)

For Hemacandra³ this means a man who is well-liked by respectable people: if his character and behaviour do not make him popular he may arouse antipathies which will prevent others from finding the path of enlightenment. Śānti Śūri⁷ holds that he should be conspicuous for almsgiving and virtuous conduct and should avoid everything that is contrary to this world or to the next.

¹ ŚrGuV, p. 58a. ² DhRP 22. ³ YŚ, p. 158. ⁴ DhRP 23. ⁵ DhRP 26. ⁶ ŚrGuV, p. 62b. ⁷ DhRP 11.
30. Actuated by a sense of shame (sa-lajja)

This gūṇa again belongs also to Śānti Śūri. It implies that a man’s sense of shame forbids him to commit sinful acts: he will abide by the dharma cost what it may.

31. Compassionate (sa-daya)

This gūṇa, again common to Śānti Śūri, is of the very essence of Jainism and needs no comment.

32. Gentle in disposition (saumya)

This evidently implies that because of his gentle disposition a man may be easily propitiated whilst a man of a different disposition will alienate friends and relations. Because of his gentleness, too, he will eschew cruel occupations. Śānti Śūri gives this gūṇa as prakṛti-saumya.

33. Ready to render service to others (paropakṛti-karmaṇa)

This gūṇa seems to correspond to two entries in Śānti Śūri’s list: para-hita-kārin and su-dākṣīṇya.

34. Intent on avoiding the six adversaries of the soul (antaraṅgāri-ṣaḍ-varga-parihāra-parāyaṇa)

The six enemies are lust (kāma), anger (krodha), greed (lobha), pride (māna), vainglory (mada), and malicious pleasure (harsa). Pride means the rejection of salutary advice through arrogance, particularly the refusal to hear the sacred doctrine; vainglory implies pride in one’s own family, or personal beauty, or strength, or knowledge; and malicious pleasure lies in causing unnecessary pain to others or in addiction to such vices as hunting.

35. Victorious over the organs of sense (vāśi-kṛteṇḍriya-grāma)

Victory over the senses is described as nobler than victory in battle. This gūṇa figures in Āśādhara’s list as vāsin.

Some of the śrāvaka-gūṇas of Śānti Śūri were shown against

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1 DhRP 16.  
2 DhRP 17.  
3 DhRP 16.  
4 DhRP 15, 27.  
5 With the omission of mada these correspond to the ‘five fires’ pañcāgni mentioned by Somadeva (Handiqui, p. 288).  
6 YŚ, p. 160.
those of Hemacandra, to which they correspond. Here is the full list:

(1) akṣudra—not mean-minded or concerned with trivialities;
(2) rūpavat—physically well-proportioned. This is understood to mean ‘not defective in any of the five senses, of stout bodily constitution, and of sound anģas and upāṅgas’. (The anģas are eight in number: the head, chest, back, belly, arms and legs, the upāṅgas being the fingers, toes, &c.). The explanation of this guṇa has caused some difficulty to the commentators, who point out that there have also been good Jainas of misshapen body. It has doubtless been included in the list in imitation of the conventional descriptions of the Tīrthankara, who is of surpassing beauty of form. A good physical build is also linked with the capacity to perform feats of asceticism;

(3) prakṛti-saumya—naturally gentle in disposition and therefore not apt to bear rancour;
(4) loka-priya—well-liked because one is generous, courteous, and well-behaved;
(5) akrūra—not cruel or evilly disposed;
(6) bhīru—apprehensive of sin;
(7) aśaṭha—not deceitful, but reliable;
(8) su-dākṣīṇya—ready to lay aside one’s own business in order to render service to others;
(9) lajjālu—actuated by a sense of shame so that one avoids evil actions;
(10) dayālu—compassionate;
(11) madhyastha-saumya-dṛṣṭi—of serene and unprejudiced outlook;
(12) guṇa-rāgin—favourably inclined to virtues;
(13) sat-kathā—avoiding unprofitable speech, or, more specifically, the vi-kathās. The word sat is to be understood as having the significance which attaches to the word satya in the interpretation of the satya-vrata;
(14) su-pakṣa-yukta—having a proper ambience. In other words one’s family and household should be favourably disposed towards the dharma; otherwise it will not be properly carried out;

* DhRP 9.
(15) su-ṛgha-dārśin—far-sighted so that one undertakes actions which result in good, not harm;
(16) viśeṣa-jña—discriminating;
(17) vyṛdhaṇugā—following the decisions of men with ripened minds, because old men do not engage in sinful activity;
(18) vinīta—possessed of vinaya, i.e. offering respect to all those to whom it is due;
(19) kṛta-jña—grateful;
(20) para-hitārtha-kārin—devoted to the welfare of others. The possessor of this guṇa is to be distinguished from the su-dākṣīṇya, who helps when his help is sought, by his readiness to go out of his way to assist others, and to put them on the right path even if he is not asked;
(21) labdhā-lakṣa—having achieved one’s goal, i.e. understanding the whole dharma.

As has been mentioned elsewhere the śrāvaka is classified by the categories of nāma, sthāpanā, dravya, and bhāva. Now Sānti Sūri does not confine himself to the discussion of the twenty-one guṇas but deals more extensively with the bhāva-śrāvaka, who is said to be of six types, each of these being distinguished by various qualities which in fact amount to additional śrāvaka-guṇas, though the term guṇa is only assigned to a few of them. Here is the full classification:

1. kṛta-vrata-karman—who carries out the vows:¹
   (i) listening with vinaya to the exposition of the vratas by an authoritative teacher;
   (ii) comprehending the vrata with their bhaṅgas and aticāras;
   (iii) accepting the vrata;
   (iv) zealously observing the vrata even in adversity.

2. śīlavat—who is possessed of virtues (śīla):²
   (i) frequenting the temple;
   (ii) avoiding entry into other buildings or houses without due cause;
   (iii) always soberly dressed;
   (iv) not speaking under the stress of emotion;

¹ DhRP 34–36. ² DhRP 37–1.
(v) avoiding foolish amusements, which are a form of anartha-
danda;
(vi) conducting one’s business in a polite fashion (not using
harsh words such as dāsi-putra ‘son of a bitch’).

3. guṇavat—who is possessed of good qualities (guṇa):¹

(i) always zealous in svādhyāya;
(ii) always zealous in the performance of the daily duties;
(iii) always zealous in vinaya;
(iv) devoid of evil prejudices (abhiniveśa) in all activities;
(v) having faith in the Jaina doctrine.

4. rju-uyavahārin—who acts uprightly:²

(i) speaking in accordance with the facts;
(ii) acting without guile;
(iii) pointing out misfortunes which may ensue from a course
of action. (There is some uncertainty here: this is also ex-
plained as ‘pointing out proper ways of acting, i.e. those
taken from textbooks of artha and dharma but not of kāma’.)
(iv) being genuinely friendly.

5. guru-kuśrūśa—who is obedient to the guru:³

(i) serving the guru by making pratikramaṇa and preventing
hindrance to meditation;
(ii) stimulating others to do likewise by praising the guru;
(iii) providing herbs and medicaments for the guru;
(iv) revering the guru.

6. pravacana-kuiala—who is expert in the sacred lore:⁴

(i) proficient in the recitation of the sūtras;
(ii) proficient in the meaning of the sūtras;
(iii) proficient in the general rules (utsarga);
(iv) proficient in the special rules (apavāda);
(v) proficient in intention;
(vi) proficient in practical application.

Śaṅti Śūri further describes seventeen characteristics (styled
gunas or lakṣaṇas⁵) of the bhāva-Śrāvaka which again may be

¹ DhRP 42-46.  ² DhRP 47-48.  ³ DhRP 49-51.  ⁴ DhRP 52-55.  ⁵ DhRP 56-77.
assimilated to the śrāvaka-guṇas. They are classified under the following heads:

(1) strī—he knows the wiles of women;
(2) indriya—he keeps a tight rein on the horses of the senses;
(3) artha—he realizes that material wealth is transient;
(4) saṃsāra—he comprehends the insubstantial nature of the visible world, a place of woe;
(5) viśaya—he is averse to the poison of the senses;
(6) ārambha—he seeks to avoid harmful activity;
(7) grha—he esteems the household life a bondage;
(8) darśana—he maintains right belief;
(9) gaḍḍharika-pravāha—he avoids the unreflecting, sheep-like actions of the vulgar herd;
(10) agama-pravṛtti—he carries out the āvaśyakas and other Jaina duties;
(11) dānādi-pravartana—he practises the fourfold dharma to the best of his ability;
(12) vihṛika—he is not ashamed of performing religious duties;
(13) arakta-dṛṣṭi—he is devoid of desire or of distaste for material things;
(14) madhyastha—he always takes an objective view;
(15) asambaddha—he is not fettered by the spirit of acquisitiveness;
(16) parārtha-kāmopabhogin—he continues to enjoy the pleasures of the world only out of consideration for others;
(17) grha-vāsa—he remains in the lay estate but with the idea always in mind 'Today or tomorrow I will abandon it', like a harlot who is thinking of changing her lover; it is as if he already belonged somewhere else.

The enumerations of Śānti Sūri add nothing new to the content of the śrāvakācāra; they are made up of vague moral qualities interspersed with reaffirmations of certain basic precepts of Jainism and are only detailed here for the sake of completeness and because of the confusing character of certain terms employed.

It remains to see to what extent the śrāvaka-guṇas have found a place in the Digambara setting. As has already been noted the fourteen listed by Āśādhara represent an undisguised borrowing from Hemacandra, but a century or so earlier Amitagati had

\footnote{Śr (A) vi. 9-11.}
described the \textit{parama-\textsc{srāvakā}} in eleven epithets which he himself designated as \textit{guṇas}. His enumeration runs as follows:

1. devoid of lust, envy, deceit, anger, backbiting, meanness, and vainglory (kāmāsuya-māyā-matsara-paisunya-dainyamada-hīna);
2. steadfast (dīrā);
3. of contented mind (prasanna-cītta);
4. fair-spoken (priyamvada);
5. tender-hearted (vatsala);
6. competent (kuśala);
7. skilled in discerning what is to be accepted and what eschewed (heyādeya-patīṣṭa);
8. ready in mind to adore the guru’s feet (guru-caranārādhana-dyata-manīṣa);
9. having the taints on one’s heart washed clean by the Jina’s words (jīna-vacana-toya-dhauta-svānta-kalanīka);
10. apprehensive of the sansūra (bhava-vibhīru);
11. having one’s lust for sensual objects diminished (mandikrta-sakala-visaya-krta-griddhi).

There is a chance mention of the \textit{srāvakā-guṇas} in Vasunandin\textsuperscript{1} but whether this refers to those listed by Amitagati or to some totally different concept it is impossible to say.

\section*{THE KRIYĀS}

The word \textit{kriyā} is vague and ambiguous and is applied in Jaina texts to practices of various kinds. Here it will be restricted to the rites which have been modelled on, and to some extent correspond to, the Hindu \textit{saṃskāras}.\textsuperscript{2} It is in the \textit{Ādi-purāṇa}\textsuperscript{3} that the first description of these is to be found though whether Jinasena himself conceived the idea of giving to his co-religionists a framework of ceremonies similar to that which ruled the lives of their Hindu neighbours or whether he merely gave form to concepts which were already current is uncertain. The starting-point for the elaboration

\textsuperscript{1} Sr (V) 389.

\textsuperscript{2} Glassenapp (op. cit., pp. 406–19), in discussing the \textit{kriyā}, treated Jinasena’s list rather summarily and concentrated on the \textit{Ācāra-dinakara}, for which he accepted too early a date.

\textsuperscript{3} MP xxxviii. 50–311.
of the kriyās may well have lain in the narratives of the lives of the
Jinas and in the custom of commemorating the five kalyānas asso-
ciated with each of them but Hindu or pan-Indian elements
dominate those rites which deal with the lay life.

Jinasena enumerates for the whole of a man’s life—both as a
layman and after taking the vows—a total of fifty-three kriyās.
Now this figure has a quite special importance. The Ratna-sāra, an
early work ascribed to Kundakunda but, probably considerably
later, includes the following verse:

guṇa-vaya-tava-sama-paḍima daṇam jala-galaṇam ca anatthamiyam
damśaṇa-nāṇa-cārīttaṁ kriyā tevaṁṣa sāvayā bhaṇiyā

This is understood to mean that the 53 kriyas are made up of the
8 mūla-guṇas, 12 vrataś, 12 tapas, samatā, 11 pratimās, 4 dānas, jala-
galana, a-rātri-bhōjana, and the ratna-traya. If this figure of fifty-
three kriyās, already current, was familiar to Jinasena a deliberate
or unconscious misconstruction of its meaning may have led him
to give it a totally different field of application. At the same time
the original sense must have been maintained in certain milieux as
the verse from the Ratna-sāra is quoted, as late as the sixteenth
century, by Rājamalla in the Lāṭi-samhitā.

Like so many similar blueprints for living, the diagrammatic
representation of man’s progress from the cradle to the grave out-
lined in the kriyās is, of course, idealized, as the emphasis on the
monkish life and on the individual’s gradual rise in the spiritual
hierarchy bear witness. Dikṣā—the acceptance of the monk’s
vows—is, by a convenient fiction that goes back to the Śvetāmbara
canon, assumed to be an inevitable stage in the normal human
destiny. But the unreality of the overall picture does not impair the
validity of Jinasena’s achievement. For the first time in Jaina
history the rites de passage are incorporated in the religious frame-
work instead of being thrust aside as proper only for the delācāra;
the outline of existence is more complete, more rounded, than that
offered by any previous Jaina writer.

But the price to be paid for this is a considerable one. Hindu
ideas and Hindu customs make deep inroads in those Jaina circles
where Jinasena is an accepted authority, that is in the tradition
represented by Jinasena, Cāmunḍarāya, and to some extent by

1 See P. V. Kane, op. cit., vol. ii, pt. i, pp. 188–267.
2 Ratna-sāra, 153.
3 Lāṭi-samhitā, inserted after ii. 5.
Asadharma. But it is not the elaborate pattern of the Adipurna which is to survive when the Jainas as a community finally lose access to the sources of power. It is rather in the fifteenth-century Svetambara work, the Acara-dinakara, that we find a picture of the samkhara that is still recognizable, whilst the seventeenth-century Digambara Traivarnikacara, which has retained the names of Jinasena’s kriyas (at least of those which relate to the lay life), describes in fact virtually the same rites as those given in the Acara-dinakara.

Of the fifty-three kriyas the majority record stages in the ascetic’s progress and only the first twenty-two are germane to the present study: they are listed below together with those noted by Vardhamana and those in fact described by Somasena:

<table>
<thead>
<tr>
<th>Adipurna</th>
<th>Acara-dinakara</th>
<th>Traivarnikacara</th>
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<tbody>
<tr>
<td>(1) garbhadhana</td>
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<td>garbhadhana</td>
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<td>(2) priti</td>
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<td>(3) suprati</td>
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<td>(4) dhriti</td>
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<td>(5) moda</td>
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<td>(6) priyodhava (jati-karman)</td>
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<td>priyodhava (jati-karman)</td>
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<td>(7) nama-karman</td>
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<td>(8) bahir-yana</td>
<td>(surgyendo-darana)</td>
<td>bahir-yana</td>
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<td>(9) ni8adya</td>
<td>suci-karman</td>
<td>suci-karman</td>
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<td>(10) anna-prasana</td>
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<td>anna-prasana</td>
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<td>(11) vyushti</td>
<td>anna-prasana</td>
<td>anna-prasana</td>
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<td>(12) ke5a-vapa (caula-karman)</td>
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<td>ke5a-vapa (caula-karman)</td>
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<td>(13) lipi-samkhya6a</td>
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<td>adhyayanarambha</td>
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<td>pustaka-graha6a)</td>
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<td>(14) upaniti</td>
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<td>upanayana</td>
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<td>(15) vrat-cary6</td>
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<td>(16) vratakara6</td>
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<td>(17) viva6ha</td>
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<td>(18) varna-labha</td>
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<td>(22) grha-tyaga</td>
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<td>(23) diksa</td>
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<td>(24) (antya-samkara)</td>
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I. Garbhadhana

This, as described by Jinasena, is in effect a ritual coitus for the sake of begetting a son. It must take place at the rtu, that is when

1 MP xxxviii. 69–76.
the woman has taken her purifying bath after the cessation of the catamenia. Three cakras are placed on the right of the Jina image, three chattras on the left, and three holy fires in front. Husband and wife, reciting mantras, carry out the jina-pūjā and then make oblations to the three fires as was done, says Jinasena,† at the nirvāṇa of the Jina. They are then to copulate without passion for the sake of procreation.

The details furnished by the Traivarsūkācāra‡ are worth noting if only as evidence of the inroads of Hinduism during the seven centuries which separate Somasena from Jinasena. The garbhādhāna is envisaged—as was no doubt Jinasena’s intention—as an act of religious preparation by day followed by a ritual coitus by night. Before intercourse the woman is to bathe her pudenda with the pañca-gavya and the man to say a prayer to the goddess of the yoni; and during the act he is to think on the Jina and recite the namaskāra. Amongst the beliefs noted are the need to light a candle—copulation in the dark causes poverty—to wear green, and to chew betel. Sexual congress during the period immediately after menstruation described as the kāma-yajña for laymen is not only suggested but made obligatory, since—and here the Hindu influence shows itself at its strongest—if the couple fail to approach each other during the ṛtu they will be submerged with the pītṛs in a terrible hell.

In the Ācāra-dinakara§ the garbhādhāna is given quite a different meaning: it is a ceremony performed in the fifth month after conception to strengthen the foetus in the womb. Vardhamāna lays down that like all other kriyās up to and including sīvāha it may be performed either by a Jaina brahmin or by a kṣullaka (here used in its modern sense of a layman in the eleventh pratimā) and does not require the presence of a sādhu.

2. PRITI

This ceremony is performed in the third month of pregnancy by brahmins who are prīta. The jina-pūjā is to be made with mantras, an arch (torana) being erected over the door and two full water vessels (kalaśa) placed alongside it. If the householder has the means he should arrange for the playing of drums and the sounding of bells.†

† MP xxviii. 72.  ‡ Tra viii. 29–51.  § ADK, pp. 56–62.  ¶ MP xxxviii. 77–79.
The *Traivarnikācāra* mentions the names only of this and the two following kriyās without giving details.

3. **Suprīti**

This is carried out in the fifth month by good laymen *paramopāsaka* who are su-prīta. Like the *garbhādhāna* it is to take place in the presence of the fires kindled before the Jina image.\(^1\)

4. **Dhṛti**

This is to be performed in the seventh month and once again by layman and in accordance with the same ritual. Its purpose is to strengthen the foetus in the womb.\(^2\)

5. **Moda**

Jinasena prescribes that this ceremony is to take place a little before the completion of the ninth month, being performed by brahmins in order to fatten the foetus (*garbha-puṣṭyai*). The woman is decked in her ornaments and made to wear a gātrikā-bandha (apparently a girdle on which *mantras* have been written) as well as a bracelet to serve as a phylactery.\(^3\)

The *moda* described by Somasena\(^4\) would seem more properly to correspond to the *prīti* of Jinasena since it is performed in the third month. The woman rubs her body with oil, bathes with water, takes a fruit in her hand, and makes the *jīna-pūjā*. Then together with her husband she goes to the temple to make the eightfold *pūjā* to the *arhats*, and to the *yakṣas* and *yakṣinīs*. The man touches her and ties a *yantra* to her neck.

The ceremony, which really in time sequence corresponds to the *moda*, is, in the *Ācāra-dinakara*,\(^5\) the *pumāsavana*, a direct borrowing from Hinduism designed essentially to ensure the birth of a son. Vardhamāna lays down that this is to be carried out in the eighth month from conception when all the pregnancy longings (*dohala*) have been fulfilled and the breasts are full of milk. The woman is clad in new clothes and taken outdoors by night whilst *mantras* intended to ensure an easy delivery are recited. Gifts of money and sweetmeats are distributed. On this occasion the presence of the husband is not essential. That Vardhamāna’s description of this

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1. MP xxxviii. 80–81.
2. Ibid. 82.
3. Ibid. 83–84.
4. TrA viii. 5–6a.
5. ADK, pp. 85–96.
kriyā has a connexion with the moda seems suggested by the epithet tac-charīra-pūrṇi-bhāva-pramoda-rūpam ‘expressing the joy that her body is full’ used in the opening sentence.

6. Priyodbhava or Jāta-karman

The details of this, the birth ceremony are, according to Jinasena, too extensive to be given in his Ādi-purāṇa and may be found in the Upāsaḥkādhyayana. The essential features are the reciting of mantras and meditation on the birth of the Jina.

In the Ācāra-dinakara the main preoccupation at birth is the horoscope. Whilst the woman is in labour in the sūtihā-grha the guru should wait with the astrologer near at hand praying to the paramēśhins. The astrologer must be informed of the exact moment of birth in order to cast the horoscope. A prayer is made to the goddess Ambikā to guard the child. No largesse is to be distributed on this occasion because of the birth impurity.

Vardhamāna describes a number of ceremonies following upon the birth for which there are no parallels in the Ādi-purāṇa. These include the kṣirāsana or putting of the infant to suck, the suryendu-darśana or solemn showing of the sun and moon to the mother and newly born child, and the śaṭṭi-saṃskāra or adoration of the eight goddesses who are called ‘the mothers’. When the birth pollution is at an end—its duration varies with a person’s caste—mother and child and all the members of the family bathe and the purification ceremony or luci-karman is celebrated.

7. Nāma-karman

Twelve days after the birth at an auspicious time for parents and child a name that will prosper the family is to be conferred on the child. This is to be chosen from among the 1,008 names of the Jina by the ghaṭa-pattrā method, that is, by drawing from a pot filled with scraps of paper on which names have been written, one name at hazard.

The Traivarnikācāra says that this is to be performed on the twelfth, sixteenth, twentieth, or thirty-second day after birth or at the first anniversary. The father writes down the name praying to the lord of a 1,008 names and then makes an offering to the yakṣas.

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1 MP xxxviii. 85–86. 2 ADK, pp. 98–106. 3 ADK, p. 120. 4 ADK, pp. 110–116. 5 ADK 125–136. 6 ADK 140–143. 7 MP xxxviii. 87–89. 8 TrA viii. 111–25.
In the Acūra-dinakara\textsuperscript{1} the family has to assemble with the guru and astrologer on the same day as the suci-karman or a day or so later. After the horoscope has been exhibited the guru whispers to an aunt the name agreed on by the family. Then after a jina-pūjā at home or in the temple she makes known this name.

8. Bahir-yāna

This ceremony takes place from two to four months after birth when for the first time the child is taken outdoors by the mother or the nurse. The gifts he receives on that occasion from his kinsfolk are kept and only handed over to him when he assumes the administration of his father's estate.\textsuperscript{2}

Somasena\textsuperscript{3} understands by the bahir-yāna (performed in the first, third, or fourth month of life) the child's first visit to the temple with his parents and kinsfolk. In honour of the occasion gifts of clothing are made to the saṅgha and there is a general distribution of betel.

9. Niṣadyā

In this ceremony the child is seated on a specially adorned couch whilst pūjā is made to the Jina.\textsuperscript{4} The name only is mentioned by Somasena.

10. Anna-prāśana

This is the weaning ceremony placed by Jinasena\textsuperscript{5} in the seventh or eighth month and again accompanied by a pūjā. Somasena\textsuperscript{6} gives the additional detail that after the pūjā the child is put on the father's lap and given some rice mixed with sugar, milk, and ghee to eat.

The Acūra-dinakara\textsuperscript{7} places this ceremony in the sixth month for a boy and in the fifth month for a girl. Various types of grain and fruits belonging to the region are offered in pūjā to the Jina. The image is then bathed with the pañcāmrtta, some of which is given to the child. Offerings are then set before the family divinity and the mother puts some of this consecrated food in the child's mouth.

\textsuperscript{1} ADK 145–15b. \textsuperscript{2} MP xxxviii. 90–92. 
\textsuperscript{3} TrA viii. 126–30. \textsuperscript{4} MP xxxviii. 93–94. 
\textsuperscript{5} Ibid. 95. \textsuperscript{5} TrA viii. 136–9. 
\textsuperscript{6} ADK 16a–16b.
11. **Vyuṣṭi of varṣa-vardhana**

This ceremony, which takes place a year later, comprises pūja, distribution of largesse, and the feasting of kinsfolk. It, too, receives only a bare mention in the *Traivarmikācāra*.

12. **Keśa-vāpa or Caula-karman**

After the child has been sprinkled with scented water his head is shaved: whether or not a top-knot is left depends on his caste. When he has been bathed and anointed and his best ornaments put on he is made to reverence the munis and is given a benediction by his kinsfolk.

Somasena says that this kriyā should be performed in the first, third, fifth, or seventh year of age. If the previous kriyās have been neglected a penance should first be carried out. It should not be done at a time when the mother is pregnant again or else she will have a miscarriage or bring forth a still-born child.

The same limits of age are prescribed by the *Ācāra-dinakara* for the karṇa-vedāha or ear-piercing ceremony which symbolically renders the child receptive to the Jaina teaching. The caula-karman is to follow at an unspecified date after this, a complete tonsure being prescribed for śūdras, and the top-knot being left in the case of the higher castes. Food, clothes, and begging-bowls are to be distributed to the monks and clothes and ornaments given to the barber.

13. **Lipi-saṃkhyāna**

At the age of five the child is to begin to learn to read and write and a learned layman is to be engaged as teacher. Somasena divides this kriyā into two: *lipi-saṃkhyāna* and *pustaha-grahaṇa*. The accompanying pūja is directed to Sarasvati.

14. **Upaniṣṭi**

This, the initiation or investiture, coincides with the conferment of the vows by which a boy is dedicated to the life of a student (all he has learned hitherto is to read and write). These he must assume

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1 MP xxxviii. 96–97.
2 Ibid. 98–101.
3 TrA viii. 147–62.
4 ADK, pp. 170–178.
5 ADK, pp. 180–188.
6 MP xxxviii. 102–3.
7 TrA viii. 163–81.
8 Aśādhara describes this kriyā in the *Sāgāra-dharmāmya*, giving exactly similar details (SDhA vii. 20).
in the Jaina temple after making puja at the same time that he puts on the girdle of muñja grass (maunji-bandha). He will be wearing a top-knot, will be clad in a white loincloth and a white outer cloth, and will have no ornaments but will be given the sacred thread which is symbolic of his vows. He may take a new name suitable for this way of life. He must live by begging his food: a boy of princely family may, however, satisfy this requirement by begging food from the women’s apartments of the palace; but in any event the best of what he obtains in this way must be first offered in puja to the Jina. The recommended age for this ceremony is the eighth year from conception.\(^1\)

The Acara-dinakara\(^2\) makes it clear that the upaniti is only for the higher castes; for brahmmins study begins at eight, for ksatriyas at ten, for vaisyas at twelve, terminating in all cases at sixteen.

15. VRATA-CARYA

During the period passed in study the maunji-bandha in three coils about the loins stands for the ratna-traya, the white loincloth symbolizes the purity of the arhats, the yajnopavita on the chest signifies the seven parama-sthānas, and the perfect tonsure reinforces the tonsure of mind, speech, and body. The brahmacārin must keep the five anus-vratas. Toothpicks, betel, and collyrium are forbidden to him and he must bathe only with water without using perfumes. He must not lie on a bed but directly on the ground, and his body must not have contact with other bodies. He must study first of all the duties of a layman and then philosophy, grammar, metrics, artha-śāstra, astrology, divination, and mathematics.\(^3\)

16. VRATAVATARAŅA

On the conclusion of his studies he drops the special vows but abides by the ordinary vows, observing for his life long the mūla-guṇas. With the permission of his guru he assumes clothes, ornaments, and garlands. Though he may abandon the vow of abstinence from luxuries he should continue to keep the vow of sexual continence until the next kriyā. If he belongs to a caste which lives by weapons he may retain them either for the sake of his livelihood or for outward show.\(^4\)

\(^1\) MP xxxviii. 104–8. \(^2\) ADK, p. 185. \(^3\) MP xxxviii. 109–20. \(^4\) Ibid. 121–6.
17. Vivāha

With his guru’s permission the young man is now able to marry a girl from a suitable family. Members of the higher castes must make ṁūjā to the Jina and perform the marriage ceremony in a holy spot before fire. For seven days after the wedding the couple should have no sexual relations; they should go away to another region, if possible to a place of pilgrimage and then return home with great pomp. At the proper time, i.e. at the ṛtu, they should copulate for the procreation of children.¹

As has already been noted the oldest texts avoid all mention of marriage, and both Digambaras and Śvetāmbaras take over Hindu customs, often following local usages. In general from Hemacandra’s time onwards the eight forms of marriage recognized by the Hindu dharma-sūtras are listed, despite the fact that some of them run counter to Jaina ethics: Āśādharana² in fact has bluntly characterized the gandharva-vivāha as a secondary manifestation of the eyasana of whoring. In the sphere of number magic it might not be inappropriate here to point out the significance of the number 4, or more often 8, in connexion with marriage. The ideal age of marriage is sixteen for a man, twelve for a girl, or else twenty for a man and sixteen for a girl. In the popular tales a young man, if a merchant, is usually married to eight girls at the same time, whilst kings have a harem of 16,000 wives. The Śrāddha-guṇa-vivaraṇa³ records sixteen desirable characteristics in a potential wife and sixteen undesirable ones.

Certain aspects of marriage, at least from the Śvetāmbara angle, have already been noted in discussing the śrīvaka-guṇas. Vardhamāna adds little to these rather general considerations though he would appear to advocate pre-puberty marriage,⁴ but gives a picture of the pomp of the ceremonies involved. He would regard the prājāpatya-vivāha as the only form of marriage both desirable and possible in the present age.

The Traivarnīkācāra⁵ recognizes five phases in the marriage:

(i) the formal undertaking (vāg-dāna): the bride’s father says: ‘I will give my daughter’. The bridegroom’s father replies: ‘I accept’;

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¹ MP xxxviii. 127–34. ² SDhA iii. 23. ³ SrGuV 17a–18a. ⁴ ADK, p. 31b. ⁵ TrA xi. 41–64.
(ii) the giving away (pradāna): the bride is given with her silken dress and ornaments after benediction by brahmins;

(iii) the choosing (varaṇa): the bridegroom’s father tells the brahmins: ‘Choose a girl for me’, and they reply: ‘we choose her’;

(iv) the hand-clasping (pañi-piḍana): the bride takes the bridegroom’s hands in hers;

(v) the scattering of buds (aṅkurāropaṇa).

The problem of monogamy or polygamy has, as noted in discussing the brahma-vrata, more than once preoccupied the ācāryas and theoretically at least any second marriage has been held to be a form of the para-vivāha-karaṇa aticāra of this vow. Usages differ with locality but in general remarriage is admitted after varying intervals of time if a woman proves sterile or gives birth only to still-born children or to female children.¹ The later Digambara writers recognize the custom of the dharma-patni and the bhoga-patni, of which Rājamalla² gives a very clear explanation.

A wife, he says, is a woman wedded in the presence of one’s kinsfolk after making pujā to Jina, sāstra, and gurus; any other woman is only a concubine. The wife may be either a dharma-patni, a woman of one’s own caste who collaborates in one’s religious duties, or a bhoga-patni belonging to another caste who, apart from the fact that she is legally wedded, is indistinguishable from a concubine. It is only the former who can carry out the religious duties of the home and it is her son who will take his father’s place when he retires from the world. The term bhoga-patni does not seem to be recorded before the Lāṭi-samhitā but the dharma-patni figures already in Medhāvin’s śrāvakācāra.³ Soma- sena⁴ would recognize the first wife as the dharma-patni and the second as the bhoga-patni but following a local usage of the Kannada country would require a symbolic wedding to a plant (the arka-vivāha)⁵ before any third marriage can be contracted.

18. VARṆA-LĀBHĀ

In Jinasena’s⁶ picture the young man who has completed the kriyā of marriage is still dependent on his father and still living in

¹ TrA xi. 197–8. ² Lāṭi-samhitā, ii. 179–86.
³ Dharma-saṃgraha-śrāvakācāra, ix. 207. ⁴ TrA xi. 200–5.
⁵ For this custom see, inter alia, M. N. Srinivas, Marriage and Family in Mysore, p. 108.
⁶ MP xxxviii. 135–41.
his house. The father now, after making the jina-pūjā, transfers property to his son in the presence of leading laymen as witnesses, bidding him set up house on his own.

19. Kula-cāryā

This is nothing other than the family duty (kula-dharma) of a householder, it amounts to leading a blameless life, making pūjā to the Jina, and carrying out the six daily duties.¹

20. Grhiśita

If a man carries out his duties as a householder and holds firmly to the dharma he may attain the status of a grhaśthācārya which might perhaps be translated as ‘elder’, and seems to imply that he is the object of special respect and that his advice is listened to. Jinasena² calls him a dvija-sattama (an excellent man of good caste), a grāma-yati (one who within the village enjoys the esteem given to an ascetic), or a nistāraka (one who helps across the ocean of the saṃśāra). This last term appears also in the Sāgara-dharmāmyta.³

21. Praśānti

The layman will now have reached the summit of the lay life and it is time for him to think of withdrawing from the world. He is gradually to transfer the burdens of active life to his son and to seek tranquillity, attaching less and less value to material things and devoting himself to meditation and fasting.⁴

22. Grha-tyāga

This is the effective renunciation of worldly life corresponding to the attainment of the eleventh pratimā and expressing itself in sakala-datti. According to Āśādhara⁵ the layman is to summon a worthy son or other person from his gotra and in the presence of witnesses, who must be co-religionists belonging to his caste, say: ‘My dear friend, up till now we have kept the household dispensation, but now we desire to abandon it, it is for you to take our post. A good son is ready to aid his father when he sets out to devote himself to the cultivation of his soul, any other son is but an enemy in the guise of a son. You must assume control of this property

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¹ MP xxxviii. 142–3.  
² SDhA ii. 56.  
³ SDhA vii. 24–27.  
⁴ Ibid. 144–7.  
⁵ MP xxxviii. 148–9.
and the religious duties and the dependants. Jinasenap prescribes for the occasion a solemn puja after which the layman in the presence of his loved ones entrusts everything he possesses to his son, saying: 'This is our ancestral tradition which you must preserve. Our property is to be divided into three parts, one-third to be allocated for religious purposes, one-third for the upkeep of your household, and one-third for distribution among your brothers and sisters, who are to have equal shares. You, as the eldest, must be the protector of my children. Make puja to gurus and Jinas.'

23. Diksha

The reception into the monastic life closes the first phase of a man's existence on earth. It should follow a period spent in the eleventh pratimā.

Almost all the lay kriyas that have been discussed are accompanied by a jina-puja and by the recitation of appropriate mantras. Jinasena insists on their use and in fact the whole course of later Digambara Jainism is characterized by the importance given to the magic word. Jinasena also stresses that his descriptions represent only a brief summary of the most important features of each ceremony for which varying details have been given by writers of old. The kriyas continue to hold an important place in the main current of the Mula Sangha for at least several centuries, for Asadharas in the Sagaradhamamrta makes a casual reference to them ('garbhadhana, priti, suprati,' &c.) implying that they are too well known to need description and, even much later, Medhavim mentions them with the same familiarity. Yet in the end the Digambaras—like the Svetambaras, as we have seen—virtually borrow the samskaras of their Hindu neighbours.

Jinasena offers another, more general pattern for dividing all existence into seven stages to which he also applies the designation kriya. Of these three apply to the human incarnation:

(i) Saj-jati. This implies birth in a good family, covering purity of lineage on the father's side (kula) and on the mother's side (jatti). With this advantage of birth it is easy to obtain the ratna-traya—right belief, right knowledge, and right conduct—symbolized by the three threads of the yajnopavita conferred on the boy in the upaniti ceremony. The remains of the puja offering placed on him

1 MP xxxviii. 150-6.  
2 MP xxxix. 81-200.
at the same time indicate his confirmation (sthiri-karaṇa) in the faith. He is thereby given a new birth, not from a human womb, but from the womb of divine knowledge and is considered to be possessed of saj-jāti.

(ii) Sad-ţṛhitva. In this stage he keeps to the household life and follows a licit profession. The four Jaina āśramas and the division into pakṣa (the disposition towards ahimsā), caryā (the undertaking not to commit himsā for the sake of propitiating a deity or achieving a mantra, or in order to procure food or medicine) and sādhana (the purification of the soul by sallekhana) are described.

(iii) Pārīvṛttya. The life as a monk.

1 Cf. SDhA i. 19-20.
APPENDIX

ATICĀRAS OF THE AHIṂŚA-VRATA

(a) Siddhasena’s commentary on the Tattvārtha-sūtra


dhānaṃ bandhaḥ samyamanam rajju-dāmakādibhiḥ.
hananaṃ vadhah—tādanam kaśādibhiḥ.
chaviḥ—śarīram tvag vā tac-chedaḥ pāṭanam dvidhā-karaṇam.
bharaṇam bhāraḥ—pūraṇam ativa bāḍham suṣṭhu bhāro ‘tibhāras
tasyāropanam—skandha-praṭhādi-sthāpanam atibhārāropanam.
annam aśāndi, pāṇam peyam udakādi tayor aśānram nirodhaḥ.

(b) Pujyapāda’s commentary on the Tattvārtha-sūtra

abhimata-deśa-gati-nirodha-hetur bandhaḥ.
danḍa-kaśa-vetrādibhir abhīghaṭāh prāṇinām vadhah, na prāṇa-vyaparopanaṃ.
tatat praṅ evāya vinivrattatvāt.
karpā-nāsikādīnām avayavānām apanayanam chedaḥ.
nyāyābhārād atirikta-vahanam atibhārāropanam.
gav-ādīnām kṣut-pipāsa-bāḍha-karaṇam anna-pāṇa-nirodhaḥ.

(c) Haribhadra’s commentary on the Āvaśyaka

bandhaṇam bandhah—samyamanam rajju-dāmanakādibhiḥ.
hananaṃ vadhah—tādanam kaśādibhiḥ.
chaviḥ—śarīram tasya chedaḥ—pāṭanam karapatrādibhiḥ.
bharaṇam bhāraḥ—ativa bharaṇam atibhāraḥ prabhūtasya pūga-phalā
del skandha-prāthiḥ—ādisv āropanam ity arthaḥ.
bhaktam aśāṇam odanādi, pāṇam peyam udakādi tasya ca vyavacchedaḥ
nirdho ‘dānam.

(d) Abhayadeva’s commentary on the Śrāvaka-dharma-pañcāśaka

bandhaḥ—rajju-dāmanakādibhiḥ samyamanam.
vadhah—kaśādibhir hananaṃ...
chaviḥ—tvak tad-yogāc charīram api chavis tasya cchedaḥ—asi-putrikā
dibhiḥ pāṭanam chavicchedaḥ.
bharaṇam bhāraḥ—ativa bhāro ‘tibhāraḥ—prabhūtasya pūga-phalāder
gav-ādi-prāthādāv ārohaṇam.
bhakta-pāṇayor bhovanodakayor vyavacchedo nirodho bhakta-pāṇa
vyavacchedaḥ evam aviseṣena bandhādīnām akaraṇyatatayopadeśe
sati priyā-putrāder vinaya-grahaṇa-ropa-cikitsādy-arthānām api teśām
vrata-mālīnya-nimittatā prasajyate, tatas tat-panhārthaḥ āha ‘krodhādi-dūṣita-manāḥ’—kopa-lohādi-kaṣāya-kālanikitāntakaṇḍaḥ, praṇi-prāṇa-prahāpa-nirapekṣā ity arthaḥ ... desaṣya bhaṇjanad desaṣyaiva ca pālanād aticāra-vyapadeśaḥ pravartate tadb uktaṃ.

‘na marayāmīti-kṛta-vratasya ...’
bandhādi-grāhaṇasya copalakṣaṇatvān mantra-tantra-prayogādayo ‘nye ‘py evam atrāticāratayā dhīyāḥ.

(e) Abhayadeva’s commentary on the Upāsaka-dāsāḥ
bandho dvipadādinām rajjv-ādinā samyamanam.
vadho yaṣṭy-ādibhiḥ tadānām.
chavicchedaḥ—śarīrāvanavaya-vchedah.
atibhārāropasam—tathāvidha-sakti-vikalānāṃ mahā-bhārāropasam.
bhakta-pāṇa-vyavacchedah—āśana-pāṇīyāpradānām,
hāyaḥ vibhāghaḥ pūjyair uktaṃ.

‘bandha-vaham chavi-chedam ...’ (verse 10 of Śrīvaṇka-dharmapāñcāsakā quoted) tathā.

‘na marayāmīti-kṛta-vratasya ...’

(f) Hemacandra’s commentary on the Yoga-śāstra
bandho rajjv-ādinā go-mahisy-ādināṃ niyantraṇam, sva-putrādīnāṃ api vinaya-grahaṇārthāṃ kriyate, atāḥ ‘krodhā’ ity uktaṃ, krodhāt prabala-kaṣāyodayād yo bandhāḥ sa prathamo ‘ticāraḥ.
chaviḥ śaṭirām tvag vā tasyāḥ chedo dvapāṅkaiḥ-karaṇaṃ, sa ca pāda-
valmikopahata-pādasya putrāder api kriyate ... adhikasya vôdhum asākṣyasya bhārasyāropasam go-karabha-rāsabha-
manusyaśādeḥ skandhe prṣṭhe śirasi vā vāhanayādhiropasam ... prahāro laguḍādina tādānam krodhād eva ... annādi-rodho bhojana-pāṇādeśa niṣedhaḥ krodhād eva ...

(g) Devendra’s commentary on the Śrāddha-dina-
kṛtya
bandho rajjv-ādibhiḥ samyamanam.
vadho dvipadādināṃ nirādaya-tādānam.
chavi-cochēdah kārapādi-karppatiḥ.
atibhāraḥ sakti-anapekṣaṃ guru-bhārāropasam.
bhakta-pāṇa-vyavacchedaḥ-āna-pāṇa-nirodhāḥ.

(h) Āśādhara’s commentary on the Sāgāra-dharmāṃśa
bandho rajjv-ādinā go-manusyaśādināṃ niyantraṇaṃ, sa ca putrādīnāṃ api vinaya-grahaṇārthāṃ vidhīyate.
ATICARAS OF THE SATYA-VRATA

(a) SIDDHASENA'S COMMENTARY ON THE TATTVARtha-SUTRA

nyasate—niksipyata iti nyāsah—ṛūpakaḍy-arpaṇam tasyāpahārāḥ—apalāpaḥ yo 'tra dravyāpahārāḥ parasvasv-karaṇa-lakṣaṇaḥ sa na viva-kṣitah, tasyādattādāna-viṣayatvāt, yat tatra vacanam apalāpakaṃ yena kāraṇa-bhūtena nyāso 'pahriyate apalāpyate tad vacanam nyāsāpa-hārāḥ...

rahaḥ—ekāntas tatra bhavam rahasayam rahasyenābhhyākhyānam abhi-saṃsanam asad-adhyāropaṇam rahasyābhhyākhyānam...

rahasyena karmanā 'bhyaṭhyaṃ strī-pumṣayoḥ paraspareṇeti pratā-rana-dvārena—yadi vṛddhā strī tatas tasayi kathayati 'ayam tava bhartā kumāryām ati-prasaktāḥ atha taruṇaṃ tata evam āha 'ayaṃ te bhartā praudha-caṭṭitāyāṃ madyama-vayasi yosī prasaktas' tathā 'yam kara-kāmo mṛdu-kāma' itī vā parihasati...

ākāro 'ṅguli-hasta-bhrū-netra-kriyā-sīrah-kampādir aneka-rūpaḥ para-sārīra-varti, tena tādṛśā ākāraṇa sahaus-bhūto yo mantra guḍhaḥ parābhīprāyas tam upalabhya sahākāraṃ mantram asūyayāviśkaroty ce sahākāra mantra-bhedaḥ prakāśanam...

etad uktam bhavati—anadhiṅkṛta-sannidhau caṣṭi-viṣeṣaḥ svākūta-prakāśanam ākārah tam eva spaṭṣṭataṃ udāharati—paśyayam guhya-mantra-bhedas ceti . . . mantrapaṇaṃ mantra gupta-bhāsaṇaṃ rāja-dākṣara-sambandhas tasya bhedaḥ prakhyāpanam...

kūtaṃ asad-bhūtāṃ likhaya iti lekhaḥ karaṇaṃ kriyā kūṭa-lekha-kriyā anya-mudrāksara-himā-svarūpa-lekha-karaṇam . . . mithyopadesaḥ—asad-upadesaḥ pareṇāyānīṣasandhānaṃ svayaṃ vā 'tisandhānaṃ anyasya...

pramattasya vacanam para-piḍā-jananaṃ 'vāhyantāṃ kharoṣṭrāḥ, hanyantāṃ dasyava' iti.

(b) HARIBHADRA'S COMMENTARY ON THE ĀVAŚYAKA

saḥasaḥ—anāloṣya abhyākhyānaṃ sahasābhhyākhyānam abhiṣaṁsanam asad-adhyāropaṇam tad yathā 'cauras tvam paraḍāriko' vety-ādi.

rahaḥ—ekāntas tatra bhavam rahasayam tena tasmin vā abhyākhyānam, etad uktam bhavati—ekānte mantrayamāpāṃ vakti—ete hidad cedam ca rājāpākārtviḍāi mantrayanti.
APPENDIX


kūṭam asad-bhūtam likhyata iti lekhāḥ tasya karaṇam kriyā kūṭa-lekha-kriyā—kūṭa-lekha-karaṇam, anya-mudrāksara-bimba-svarūpa-lekha-karaṇam ity arthaḥ...

nyasya—nikśipyata iti nyāsaḥ—rūpyakādy-arpaṇam tasyāpaharaṇam nyāsāpaharaḥ.

(d) ABHAYADEVA’S COMMENTARY ON THE ŚRĀVAKA-DHARMA-
PAŃCAŚAKA

sahasā analogcyābhyaśkhyānam asad-dośādhyāropañam yathā ‘cauras tvam pāradārīko’ vety-ādi rahasi ekāntena hetunābhyaśkhyānam, etad utkām bhavati—rahasi mantrayamāṇān abhidhatte—ete hīdam cedam ca rāja-viruddhādikām mantraye.

sva-dāra-mantra-bhedam—sva-kalatra-viśrabhdha-bhāṣitānya-kathanam, dāra-grahānam cēha mitrādy-uptalakaṇārtham...

mṛṣā—ālikā-vadana-visaya upadeśo yasya sa tathā tad bhāvas tutā tām mṛṣopadesatātm athāvā mṛṣopadesā eva mṛṣopadesakhā, idam evam caivaṃ ca brūhity-ādikām asatyābhidhāna-sīkṣaṇam atams.

kūṭa-lekhasya—asad-bhūtārtha-sūcakākṣara-lekhanasya karaṇam—vi-

dhānam kūṭa-lekha-karaṇam.

’sahas’-abbhakkhāḥ-āi jāpanto jai karejja to bhanga jai puṇa ’nābhog’-āihiṃto to hoi aiyāro’.

(e) ABHAYADEVA’S COMMENTARY ON THE UPĀSAKA-DAŚĀḤ

sahasā aṭālocaṇyābhyaśkhyānam asad-dośādhyāropañam sahasābhyaś-
khyānam yathā ‘cauras tvam’ ity-ādi... raha ekāntas tena hetunābhyaś-
khyānam raho ‘bhreykhyānam, etad utkām bhavati rahasi mantrayamāṇānām, vakti ‘ete hīdam cedam ca rājāpākarīdī mantrayante’ iti...

sva-dāra-sambandhino mantrasya viśrambha-jalpasya bhedaḥ prakāśa-
nam sva-dāra-mantra-bhedah... mṛṣopadesāḥ paresām asatyopade-
desaḥ...

kūṭa-lekha-karaṇam asad-bhūtārthasya lekhasya vidhānam.

(f) HEMACANDRA’S COMMENTARY ON THE YOGA-ŚĀSTRA

sahasā analogcyābhyaśkhyānam asad-dośādhyāropañam yathā ‘cauras tvam pāradārīko’ vety-ādi.

anye tu sahasābhyaśkhyāna-sthāne rahasyābhyaśkhyānam paṭhanti, vyācakṣate ca—raha ekāntas tatra bhavam rahasyam rahasyenābhyaś-
khyānam abhisāṃsanam asad-adhyāropanam rahasyābhyaśkhyānam yathā—yadi vṛddha-strī tatas tasyai kathayati ’ayam tuva bharta
tarunyāṃ atiprasaktaḥ atha tarunī tata evam āha 'ayam te bhartā praudhā-cesṭītāyām madhyamya-vayasi yoṣīti prasaktaḥ', tathā 'yam khara-kāmo mṛdu-kāma' iti vā parihasati ...
'sahas'-abhakhkhañ-āi ...' (verse as above quoted) guhyam gūhanīyam na sarvasmai yat kathanīyaṃ rājādi-kārya-sambaddham.

tasyānadhiṃtenaivākeṅgītādibhir jñātvānyasmai prakāśanam guhya-bhāṣanam yathā 'ete hīdam idam ca rāja-viruddhādikam mantrayante, athāvā guhya-bhāṣanam paṁśunyam ...
viśvāstā viśvāsam upagataḥ ye mitra-kalatradyas teṣām mantra mantrapaṃ tasya bhedaḥ prakāśanam, guhya-bhāṣaṇe guhyam akārādīnā vijñāyānadhikṛta eva guhyam iha tu svayaṃ mantrayitvaiva mantram bhinattīty anayor bhedaḥ ...
mithyopadeso 'sad-upadeśaḥ, pratipanna-satya-vratasya hi para-piṭā-karaṃ vacanam asatyam eva tataḥ pramādāt para-piṭā-karaṇa upadeśe aticāro yathā 'vāhyantāṃ kharoṣṭrādayo hanyantāṃ dasyava' iti ...
kūṭam asad-bhūtaṃ tasya lekho lekhanam kūṭa-lekhaḥ-anya-svarūpākṣara-mudrā-karaṇam ...

(g) Devendra's commentary on the Śrāddha-dīna-kṛtya

sahasā-anālocyābhāśyāyaṇam asad-doṣādhīropanaṃ 'cāuro 'yam' ity-ādy-abhiddhānam sahasābhāŞyāyaṇam.
rahāsi—ekānte mantrayamāṇāṃ vikṣya idam cedam rāja-viruddhādikam ete mantrayante ity-ādy-abhyāśyāyaṇam raho 'bhāyāśyāyaṇam.
sva-dārāṇam viśuddha-bhāṣitasānyayasai kathanām sva-dāra-mantra-bhedaḥ.
ajñāta-mantrauṣadhdādy-upadeśanam mṛṣopadesaḥ.
anya-mudrākṣara-bimbādīnā kūṭasyārthasya lekhanam kūṭa-lekhaḥ.

(h) Āśadhara's commentary on the Sāgāra-dharmāṃśa

mithyādik—mithyopadesaḥ, abhyudaya-nīhāreyasārthesu kriyā-viśeṣeyv anayasyānyathā pravartanam pareṇa sandeḥāpannena prṣṭhe 'jñānādīnānyathā kathanām ity arthāḥ, athāvā pratipanna-satya-vratasya para-piṭā-karaṃ vacanam asatyam eva tataḥ pramādāt para-piṭā-karaṇa upadeśe aticāro yathā 'vāhyantāṃ kharoṣṭrādayo hanyantāṃ dasyava iti nisprayojanaṃ vacanam.
raho-'bhāyāyaḥ rahasy ekānte stri-pumbhyāṁ anuvāṣitasya kriyā-viśeṣayābhāyāyāḥ prakāśanam yayā dampaṃcarḥ anyasya vā purpaṃ striyā vā rāga-prakarṣa utpadyate.
APPENDIX

mantra-bhedah—āṅga-vikāra-bhrūkṣepādibhiḥ parābhīprāyaṁ jñātvā
suyādinā tat-prakāśanāṁ viśvasita-mitrādibhir vā ātmanā saha mantri-
tasya lajjādi-karasyārthasya prakāśanam.
kūṭa-lekha-kriyā—anyenānuktam anuṣṭhitam ca yet kincit tasya para-
prayoga-vāsād evaṁ tenoktam anuṣṭhitam ceti vaicāna-nimmattān
lekhanaṁ, anya-sarūpākṣara-mūdra-karaṇām ity anye.
nyāsāpahāraḥ—nyastasya nikesiptasya hiranyādi-dravyasya arpaṁ ekam
arpāṁ vismartur vismaraṇa-śīlasya nikesptet anujñā.

ATICĀRAS OF THE BHOGOPABHOGA-VRATA

(a) Siddhasena's commentary on the Tatvārtha-sūtra
cittāṁ cetanā samjñānam upayogo 'vadhānam iti paryāyaḥ...
sacitta āhāro vā yasya sacittam āhārayatiti vā sacittāhāraḥ, mūla-kandali-
kandārdrakādi-sādhāraṇa-vanaspati-pratyeka-taru-sārīrāṇi tad abhy-
vahāraḥ, prthvy-ādī-kālāṇam vā sacittānām...
sacittena sambaddhaṁ karkaṭika-bīja-kaulikā-kulasya pakva-badar-
dumbāśrama-phalādi bhakṣayataḥ sacitta-sambaddhaḥṝatvam...
sacittena sammiśrāhāraḥ puṣpa-phala-vrīhi-tilāṇām vyatimāra-mod-
kādi-khāḍyasya vā kunthu-pipiliśācā-sūkṣma-jantu-vyatimāraśā-
bhayabhāraḥ—abhisāvahāra iti, surā-sauvāraka-mām-saparakam-par-
ṇaky-ādī-aneka-dravya-saṅghāta-nispānnaḥ surā-sādhu-madhu-virā-
dir abhirṇa-svṛkṣa-dravyopayagō vā.
duspakvāhāraḥ—duspakvam manda-pakvam abhinna-taṇḍula-phala-
loṣṭa-yava-godhūma-sthūla-maṇḍaka-kaṇḍukādi tasyābhīvaḥāra
aihika-pratyayāya-kārī yāvatā vāṁśena sacetanas tavaṁ para-lokaṁ
apy upahānti.

(c) Haribhadra's commentary on the Āvaṣyaka
sacittāṁ cetanā samjñānam upayogo 'padhānam iti paryāyaḥ.
sacitto vā āhāro yasya sacittam āhārayati iti vā, mūla-kandali-kandā-
rdrakādi-sādhāraṇa-pratyeka-taru-sārīrāṇi sacittāni sacittam prthvī-
ādy āhārayatiti bhāvanā.
sacitta-pratibaddhāhāro yathā vrkṣe pratibaddho gundādi pakva-
phalāni vā.
apakvauṣadha-bhakṣanatvam idam pratītām (sacitta-sammiśrāhāra iti
vā pāṭhāntaram sacittena sammiśra āhāraḥ sacitta-sammiśrāhāraḥ,
valky-ādī puṣpadī vā sammiśrāṁ).
duspakvauṣadhi-bhakṣanata duspakvāḥ—asvinnā ity arthaḥ tad-bhak-
ṣanatā.
tucchausadhi-bhakṣanatā tucchā hi asārā mudga-phali-prabhṛtayaḥ,
atra hi mahatī virādhanā alpā ca tuśtiḥ, bahvibhir apy aiṅkho 'py
apāyaḥ sambhāvyate.
(d) Abhayadeva's commentary on the Śrāvaka-dharma-pañcāśaka

sacittām sacetanām kandādi iha ca sarvatra nivṛtti-visayi-krta-pravṛttāv apya aticāraḥcidānam vratā-śaṃkreṣayānābhogādikramādi-nibandhanapravṛtīyā draṣṭavyam, anyathā bhaṅga eva syāt, atatas nivṛtti-visayi-krtaṃ bhaksayatayā varjayatītya yodhā.

pratibaddhaṃ—sambaddhaṃ sacitta-vṛksēṣu gundādi pakva-phalādi vā, tad-bhakṣanām hi sāvadyāhāra-varjakasya sāvadyāhāra-pravṛtti-rūpatvād anābhogādināṭicāraḥ, anyathāṣthiṃ taṃ tyaksyāmi, tasyāva sacetanātvatī, kaṭāham tu bhaksāisyāmi tasyācetanātvatī, iti buddhyā pakvaṃ kharjūrādi-phaṃ mukhe prakṣipataḥ sacitta-varjakasya sacitta-pratibaddhāhāraṃ "ticāraḥ.

'apaula’—apakvaṃ agnīṇa asarṇakṣitam.

'dupaola’—duspakvaṃ ardha-svinnam.

tuccham—nīśāraṃ...ādyāv aticārāu sacetana-kanda-phalādi-visayau itare tu śāli-lōṣadhi-visayāḥ.

(e) Abhayadeva's commentary on the Uपāsaka-daśāḥ

sacittāhāraḥ prthvuy-ap-kaya-vanaspati-jiva-saṅrūḥaṃ sacetanaṃ abhyavanānam...

sacitta-pratibaddhāhāraḥ—sacitte vṛksādua pratibaddhasya gundāder abhyavanānam.

athvā sacitte 'sthike pratibaddhaṃ yat pakvaṃ acetanaṃ kharjūrāphalādi tasya 'sāsēthikasya katāham acetanaṃ bhaksāisyāyamātītaret pariharisyāmi' iti bhavanaṃ mukha-kṣepanam...

apakvauṣadhiḥ—apakvāyā agniṣṭaraṇaṃkṣītyā oṣadheḥ śāli-ādi-kāya bhakṣanatī bhojanam...

 duspakvauṣadhiḥ—duḥpakva asvinā oṣadhayas tad bhakṣanatā, aticārata cāsa pakva-buddhyā bhaksayataḥ...

tucchausadhiḥ—tucccha asāra oṣadhayo 'nispanna-mudha-phali-prabhṛtataḥ,

tad-bhakṣane hi mahatī virādhanā svalpā ca tai-kārya-tṛptiḥ.

(f) Hemacandra's commentary on the Yōga-sāstra

sacittāḥ kanda-mūla-phalādiḥ prthvī-kāyādir vā.

iha ca nivṛtti-visayi-krta-pravṛttāv bhaṅga-sad-bhāve 'py aticārābhidhānam vratā-śaṃkresayānābhogādikramādinā pravṛttāv draṣṭavyam.

tena sacittena sambaddhaḥ pratibaddhaḥ sacitta-sambaddhaḥ, sacitana-vṛksādinā sambaddho gundādiḥ pakva-phalādir vā, sacitāntarbijāḥ kharjūrāmādiriḥ, tad-āhāro hi sacittāhāra-varjakasyānābhogādinā sāvadyāhāra-pravṛtti-rūpatvād aticāraḥ, athvā bijām tyaksyāmi tasyāvā sacetanātvaḥ kaṭāham tu bhaksāisyāmi tasyācetanātvād
itti buddhyā pakvaṃ kharjūrādi-phalaṃ mukhe prakṣipataḥ sacitta-vargakasya sacitta-pratibaddhāhāraḥ,
sacittena mīśraḥ šabalaḥ, aharah sammiśraḥāraḥ, yathā ārdra-kāda-dādima-bīja-kulikā-cirbhaṭṭikādi-mīśraḥ pūraṇādiḥ, tila-mīśra yava-dhānādi vā . . .
kecit tv apakvāhāram apy atīcāratvena varṇayanti, apakvam caṃśinā yad asamkṛtāṃ tucchausadhi-bhakṣanam api kecid aticāram ahuḥ, tucchausadhayāsa ca muḍgādi-komala-śimbī-rūpāḥ . . .

(g) Devendra's commentary on the Śrāddha-dīnā-kṛtya

kṛta-sacitta-pratyākhyaṇasya kṛta-tat-parināmasya vā sacittam atiriktam anābhogādīnā abhyavahārataḥ sacittahāro 'ticāraḥ,
evam vyakṣa-stha-gundādi rājādānādi vā sāsthikam phalam mukhe prakṣipataḥ sacitta-pratibaddhāhāraḥ,
evam apakvāsya—agninā asamkṛtasya parināta kaṇikkāder bhakṣyato 'pakvausadhi-bhakṣanatā,
evam duspakvāsya—prthukśāder duspakvausadhi-bhakṣanatā.
tuccha—ātṛpti—hetuvād aśāra osadhyāḥ komala-muḍga-sīnjādiḥa bhakṣyatā sa tucchausadhi-bhakṣanatā.

(h) Āṣadhara's commentary on the Sāgāra-dharmā-mṛta
tatra sacittam cetanāvad dravyam harita-kāyam, apakvam karvati-ādi, trasā-bahu-ghātety-ādinā niśiddhe 'py atra pravṛttau bhaṅga sadbhāve 'py aticāraḥ bhidhānaṃ vrata-sāpekṣeṣaḥ praniḥ samākṛta-mādinaṃ pravṛttauдраṣṭavyam.
tena sambaddhāṃ sacittena paśīṣṭaṃ sacetana-vṛksādīnā sambaddham gondādikam pakva-philādikam sacittāntarbijam kharjūrāmaṇόikam, tad-āhāro hi sacittahāra-varjakasyānābhogādīnā sāvadyāhāra-pravṛttirūpavād aticāraḥ, athavā bijam tyakṣayam tasya ṣvetaḥ sacetanatvāt kāṭham tu bhakṣayiṣyāmi tasya cēcatanatvād iti buddhyā pakvaṃ kharjūrādi-phalaṃ mukhe prakṣipataḥ sacitta-varjakasya sacitta-pratibaddhāhāraḥ,
sammiśraṃ tena sacittena vyatikīraṃ vibhaktam asakyaṃ sūkṣma-jantuca ity arthaḥ athavā sacitta-śabalaṃ tat-sammiśraṃ yathā
ardraka-dādima-bīja-cirbhaṭṭikādi-miśram pūraṇādikarṇ, tila-miśram yava-dhanādikam.
duṣpakvarṇaṁ santaḥ tandula-bhāvena atikledanena vā duṣṭam pakvam
tanda-pakvaṁ vā duṣpakvaṁ tac cārddha-svinnam prthuka-tandula-
yava-godhūma-sthūla-maṇḍaka-phalādikam āma-doṣāvahatvenaihika-
pratyavāya-kāraṇam.
abhīṣavam sauvarādi-dravaṁ vā vrṣyaṁ vā.
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