# Jin Pujā

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1. **Introduction and Background**

Before we start, we must emphasize that there are many different ways of doing Jinpujä. What you read here is not the only way. Keeping in mind the Jain doctrine of Anekāntvād (multiple viewpoints), we want to make it clear that it is not our intention to offend anyone.

1.1. **Rites & Rutuals in Jainism**

The one and only purpose of Jainism is to attain Moksha (salvation, freedom from cycle of life and death or eternal happiness). Rites and rituals are small but important beginning steps towards the path of Moksha. The rites and rituals consist of Bhakti and Worship.

Unlike the general concept of rites and rituals, Jains do not perform rites and rituals for worldly happiness, for a certain miracle or to please some divine power. In Jainism, the purpose of rites and rituals is to pay our respect to Tirthankars for the salvation they have attained, for showing us the path of purification (Moksha), and to get the inspiration to become like them. The aspirant (Sādhak) attains the inner peace by performing the rites and rituals, and suppresses his/her passions such as anger, ego, deceit and greed. The Bhakti and Worship should imprint an everlasting impression of Jain principles in the minds of an aspirant (Sādhak). Rites and Rituals performed with pure thoughts and true Jain principles of Ahimsā in mind should lead the aspirant to believe that path to Moksha can only be attained by acquiring the three jewels, namely, Samyak Jnāna (Right Knowledge), Samyak Darshan (Right Perception), and Samyak Chāritra (Right Conduct). Then slowly but surely, the aspirant sets out on the path of salvation. Tirthankars were humans like us before they attained Moksha. Similarly, we human beings can attain Moksha and become like THEM.

1.2. **Why do we need a worshipping place? Can't we do it in our own home?**

The worshipping place provides the necessary environment for spiritual practice (sādhanā) as the school provides for education. Once the aspirant has advanced spiritually, he/she can

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1 Jain word is derived from Jina, which literally means "the Victor" or "the Liberator". One who has freed himself/herself from the bondage of Karma by conquering rāga (attachment - deceit and greed) & dvesha (aversion - anger and ego). People who follow the teachings of Jina are called Jains. Jains are also called shramanas (who treat everything with equanimity) or nirganthas (who does not have desires and passions). The teachings of Jina is called Jainism. Bhagwän Mahavira was the last reformer of Jainism. Jainism is the universal religion (dharma) because the fundamental principle of Jainism Ahimsā, either by thoughts, words or action is extended to all living beings. In other words all living beings are considered equal. The Sanskrit word for the religion is dharma. The meaning of dharma is very own nature or quality of the thing. For all living beings, soul is the real thing. This makes “to see, to know and to realize” - the true nature of the things. In other words, the laws of nature in truest and purest form are the religion. Laws of nature lead us to the laws of self-initiatives and self-efforts. Without self-efforts and self-initiatives, one cannot see, know and realize his/her own true qualities. That’s why Jainism relies a great deal on one's own efforts and initiatives, and laws of nature.

2 Moksha = moha + kshaya; moha means delusion and kshaya means eradication - this makes Moksha as the state where there is no delusion and all karma are eradicated. There are three jewels, samyak-darsana or right perception (inclination or belief), samyak-jnāna or right knowledge (cognition), samyak-chāritra or right conduct - these three combined are the means of Moksha.
continue the spiritual activity at any place. But for most of Shravaks\(^3\) (householders), they need to depend upon external sources such as temple to make initial progress in the spiritual direction. It is also acceptable for an aspirant to practice his/her religion from home as long as he/she achieves the similar or better results. For most Shrāvaks, combination of both is the best option.

1.3. **What is the importance of Pratimājis with Prān Pratishthā?**

The word *Pratishthā* is a Sanskrit word made of two words. The word *Pra* means *Pratyaksha* or “in person” or “live”, and the word *Tishta* means to install or to establish. The combined meaning of the word *Pratishthā* means to establish live image of Veetträg\(^4\) Bhagawän\(^5\) (s) in the temple for spiritual grace and fellowship. There is a specific Prān Pratishthā ceremony which auspiciously installs "living-ness" in the Pratimājis. In other words, Pratimājis with Prān Pratishthā are the next best to a Tirthankar\(^6\) in person. As you know we do not have any Tirthankar on this planet. Therefore, a Pratimāji with Prān Pratishthā is like a "Tirthankar" residing in our temple.

1.4. **Why do we need to do Jinpujā?**

Jinpujā is a spiritual ritual designed for Shrāvaks. The presence of image of Tirthankar provides mental peace and harmony and encourages one to detach his/her self from the worldly desires. The forum that Pujiās provide help people discipline themselves. It is considered to be a simple, preliminary step towards the attainment of Moksha. We pray and/or worship to pay our respects to the Thirthankars because THEY have attained the liberation, THEY explained the path of liberation and to get an inspiration to become like THEM.

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\(^3\) *Shrāvaka* is the person who is living in a house and practices the partial vows (anuvrata). The *shrāvaka* word is derived from the word “shru” meaning to listen. *Shrāvaka* listens to the preaching of the tirthankar or the right guru or reads the Jain canonical books. *Shrāvaka* has faith in the path of liberation expounded by the tirthankars, who avoids the non-essential activities of sins, who has the right belief, and who has suppressed anantänubandhi (life-long-lasting) kashāyas (passions). He/she feels that this material world (samsār) is a prison and wants to be freed from it. The word *Shrāvaka* is used for a male and *Shrāvikā* is used for a female.

\(^4\) *Veetrāg* means the person who has no attachments what so ever.

\(^5\) There are many meanings of Bhagwän. Couple of them are: 1) The person who is not going to be born again, who has freed HIMSELF from the cycle of birth and death. 2) The person who has conquered all kinds of fear.

\(^6\) The word *tirth* means ford (passage) and, therefore, *tirthankar* means builders of ford which leads us across the ocean of suffering and to the bank of everlasting happiness, "Moksha". In this half time cycle we had 24 tirthankars, first one was Rushabhdev and the last one was Mahāvir Swāmi. Each timecycle consists of 6 descending (Avasarpini) and 6 ascending (Utsarpini) phases. Currently we are in the fifth phase of a descending half cycle. The fifth phase started from Moksha of Bhagwän Mahavira and is suppose to last 21,000 years. Tirthankar has revealed the truth of the universe to us. Once a soul has shed all of its four defiling (ghāti) karma namely Jnānavarniya (Knowledge obscuring) Karma, Darshanāvārniya (Perception obscuring) karma, Mohniya (Deluding) Karma and Antarāya (Obstructive) Karma, and who had earned Tirthankar Nâm Karma in his/her previous life becomes a Tirthankar. These Tirthankars reinstate the Jain Sangh (four-fold Jain Order) consisting of Sādhus (monks), Sādhvis (nuns), Shrāvaks (male householders), and Shrāvikās (female householders).
1.5. Bhakti & Pujā (Devotion & Worship)

Bhakti (devotion) and Pujā are interwoven with the daily life of a Jain and is considered as part of daily conduct (Vyāvhar). Bhakti and Pujā shows the purest of soul in the form of daily conduct. This daily conduct should lead us to the path of (Nischäy), the realization of absolute purest form of our own-self, the soul. There are nine types of Bhakti: (1) Hearing God's name (Shravan), (2) Devotional singing (Kirtan), (3) Remembering (Smaran), (4) Worshiping (Jinpujä), (5) Bowing down (Vandanä), (6) Adorning (Archanä), (7) To seek refuge in complete surrender - Servitude (Sharan), (8) Friendly sentiment (Maitri) and (9) Dedication of self (Nivedan). The Jinpujä process developed by our great Ächäryas include all nine types of Bhakti.

1.6. Types of Pujä

There are two types of Jinpujä: Saguna & Nirguna. The worship of Jina in the form or Image is called Saguna Jinpujä. The worship of Jina as formless (spiritual idea of Jina) is called Nirguna Jinpujä. The Saguna worship of the Parmätmä (idol) is of eight-fold (Ashtaprakäri). We require the medium of an Idol or image for worship till we reach the 7th Gunasthän (Seventh Stage in the spiritual development). Nirguna worship consists of devotion and meditation of the Formless one. Once the aspirant is spiritually advanced to significantly higher spiritual level (the stage of the 8th Gunasthän and beyond), where Saguna worship is abandoned. A beginner requires the medium of Idol. While carrying on the Dravyapujä (Pujä that includes physical offerings such as Water, Chandan, Rice etc is known as Dravyapujä) we should do the Bhävpujä (mental / emotional act of Pujä without any physical offerings).

There are various types of Pujäs: some of the common Pujäs are (1) Eight-fold Jinpujä (Ashtaprakäri or Ashtadravya Pujä), (2) Athär (18) Abhishek Pujä, (3) Panch Parmeshti Pujä (4) Snätra Pujä. There are five types of Pujäs to twenty one types of Pujäs.

1.7. How to be engrossed in Jinpujä?

To be engrossed completely in Jinpujä, the aspirant should have Tadgat Chitt (full concentration), Samay Vidhän (observance of the proper timing), Bhäv Vruddhi (ever-increasing devotion), Vismay (admiration - astonishment), Pulak (delight) and Pramod-pradhän (appreciation of great qualities of the Tirthankar).

By performing Jinpujä on a regular basis with pure feelings (bhäv - mental / psychic aspect), it can remove eight types of karma: knowledge-obscuring karma, perception / awareness obscuring karma, belief and conduct diluting karma, energy obscuring karma, 7 There are 14 stages of spiritual development, namely: Wrong belief (Mithyätva); Clouded right belief (Säsvädan); Right-wrong belief (Mishra); Right belief with vowless conduct (Avirati Samyak-Darshan), Right belief with partial vow conduct (Deshwirti Samyak-Darshan), Right belief with complete vow conduct with the utmost care (Apramat-virat), Stage of new thought activity (Apurva Karan): Stage of advance thought activity (Anivritta Karan); Stage of subtle greed (Sukhama Sampräya); Suppressed passions stage (Upshänt Moha); Passionless stage (Kshina Moha); Active Omniscient (Sayogi Kevali); Inactive Omnicient (Ayogi Kevali)
life-span determining karma, body-determining karma, status determining karma, and pain-pleasure producing karma. Thus, liberate our selves from the bondage of karma forever.

1.8. **Purity to be Observed for performing Pujā:**

The purity of the surroundings inevitably affects one’s purity of thought. Purity of the Jinpujā ceremony is integral to the proper completion of Jinpujā.

- **Physical purity:** The aspirant should take a bath using the necessary amount of water to clean his/her body. **For Digambar Pujā:** After wearing Pujā clothes, take Kesar (saffron paste) on your right ring finger and place it on various parts of the body to symbolize that you are clean and ready to start the Pujā. In this order, you anoint the forehead, left and right earlobe, the neck, and near the belly button. Clean your fingers after this and do not use the same Kesar for Pujā.

- **Purity of clothes:** We should have a special set of clothes worn only for pujā. The clothing should never have been worn while using the rest room and never have been worn while eating or drinking. Traditionally, garments should be generally white and unstitched. Men are recommended to wear dhoti and khesh. In contemporary times, women can wear almost anything as long as the clothes are new. **For Digambar Pujā:** the clothes must be handwashed clean. One must not have eaten or gone to the bathroom in those clothes.

- **Purity of mind:** While worshipping avoid stray thoughts. We should utter relevant verses and meditate on the virtues of the Bhagwän.

- **Purity of Ground:** We should sweep the floor of the temple, clean and arrange the articles of worship.

- **Purity of Upakaran (items used in worship):** We should buy good and clean items for worship.

- **Purity of money:** Money to be used in religious purposes must be earned honestly. Ill-gotten wealth should not be used.

- **Purity of Ceremony:** We should stop thinking of worldly affairs as soon as we are on our way to the temple. We should not carry out any worldly business in the temple area and shuld perform the Pujā ceremony systematically.

1.9. **Namo Jinānam Jiabhyānam**

As soon as we see the flag of the temple or its shikhar, we should feel happy and say ‘Namo Jinānam Jiabhyānam’ by bowing our head with folded hands. We do the same thing as soon as we see the Jin Murti in the temple.
1.10. **How to stand in front of the Parmātmā?**

While worshipping or doing *darshan* of the Parmātmā, men should stand on the right side and women should stand on the left side of the Parmātmā. This is done to observe the courtesy, and to allow others to see (*darshan*) the Parmātmā.

1.11. **Whom to watch when we are in temple?**

We should watch the Parmātmā without looking a) upwards, downwards or sideways; b) right or left or c) behind all the time when we are in the temple.

2. **Basic Steps to be followed in the temple**

2.1. **Nisihi & Pranām**

We should utter words 'Nisihi’ (to give up) thrice first time while entering the main door of the temple. It means that I will restrain myself from engaging in worldly activities, physically, verbally and mentally. Say ‘Namo Jinānam Jiabhyānam’ with folded hands while bowing the head as soon as we see Jin Murti in the temple. Then proceed to do the *Jin Darshan* of the Mul-Nāyak.

There are three ways to do the Pranām to Parmātmā: a) Bowing head with our both hands folded together. b) Bowing down by bending the upper part of our body half way and do Pranām with folded hands. c) Bowing down by bringing the five limbs of the body together (two arms, two knees and the head) on the floor.

The second time 'Nisihi’ is uttered before entering the inner temple (*Gabhārā*). This signifies that I am abandoning the activities relating to the temple matters.

The third time 'Nisihi' is uttered after completion of Jin Pujā. This signifies that I will restrain myself from physical acts of worship (*Dravya Pujā*) before performing 'Chaitya Vandān' (*Bhāv Pujā*).

2.2. **Pradakshinā**

After the *Jin Darshan* of Mul-Nāyak, we should proceed to perform three Pradakshinā (circumambulation) the Parmātmā (in Bhomati, also called Gomati), starting from the right of HIM. It is symbolic for acquiring virtues of right perception, right knowledge and right conduct.

While doing first Pradakshinā, we should recite the following:

*Kāl anādi anantthi, bhav-bhramanno nahi pār,  
Te bhramanā nivārabā, Pradakshanā dao tran vār,  
Bhamati mā bhamatā thakā, bhav-bhāvath door palāy,  
Jnān-darshan-chāritra roop, Pradakshanā tran devai.*

While doing second Pradakshinā, we should recite the following:
Janm-maranādi savi bhay tale, sijhe jo darshan kāj,
Ratna-trayi prāpti bhani, darshan karo jin rāj,
Jnān vadu samsār mā, jnān-param such hetu,
Jnān vinā jagjivadā, na lahe tatva sanket.

While doing third Pradakshinā, we should recite the following:

Chay te sanchay karmno, rikta kare vali jeh,
Chāritra nām niruykte kahyu, vando te gunegeh,
Jnān darshan chāritra e, ratnatrayi nirdhār,
Tran Pradakshanā te kārane, bhavdhukh bhanjanjār.

If you do not remember the above then, we should recite hymns of an auspicious prayer like some hymns from the Ratnākar Pachchisi or from Bhaktāmar Stotra with full devotion while doing Pradakshanā. While performing Pradakshinā, we should bow our head with folded hands whenever we see the Parmātmā.

2.3. **Chandan Preparation**

After three Pradakshinā, we go the corner which is dedicated for Chandan preparation. Here we cover our mouth with Pujā-Rumāl and prepare the chandan for pujā. There is no need to use saffron. After, preparing the Chandan for pujā, we clean the area.

2.4. **Tilak (Āgnāchakra)**

Now, while seating in Padmāsān, we put a Tilak (vertical flame like) on the forehead. This means that we are obeying the commands of Tirthankar (His teachings) for liberation of our soul. Round Tilak is not recommended. After putting Tilak, the aspirant with folded hands should say "Namo Jīnānam" as if the Parmātmā is in the front of him / her.

2.5. **Bell ringing**

As we get closer to the Ghabhārā, we ring the bell three times to symbolize that I will stay away from the activities of the material world and will become engrossed in Jin Pujā by my body, speech and mind.

The bell is rang second time when ‘Abhishek Pujā’ is about to start.

Third time we ring the bell after the completion of Jin Pujā and befor we start the Bhāv Pujā (Chaitya-vandan). This time we ring the bell twenty seven times to symbolize twenty seven special characteristics of a Jain monk. Because, the ownership of Bhāv pujā (Chaitya-vandan) belongs to Jain monks. Now, we are going to become a Jain monk while performing Chaitya-vandan. Therefore, to respect and praise the special twenty seven characteristics of Jain monk, we ring the bell twenty seven times.
Forth time we ring the bell while leaving the temple. This time we ring the bell seven times symbolizing the seven types of fear that we want to get rid of in order to be freed from the miseries of the material world.

2.6. *Jin Pujā in Ghabhārā*

After ringing the bell three times, say ‘Nisihi’ three times before entering the Ghabhārā. Mouth and nose should be covered by *Pujā-rumāl* before entering the Ghabhār. After entering the Ghabhārā do Pranām to Paramātmā by bending the upper body and with folded hands, and a recite an auspicious Stuti.

When we enter the Ghabhārā, we may notice two figures under the seat of Mul-Nāyak, one showing tiger’s face and other one showing lion’s face. Tiger symbolizes “Rāg” (attachment) and lion symbolizes “Dwesh” (aversion). This signifies that there are two elements, attachment and aversion, which are root cause of our miseries in the material world. Our Paramātmā have eradicated them totally, attained the everlasting happiness, Moksha. And we want to attain the same.

There are three types of Pujā: a) *Ang Pujā* - We worship the Parmātmā by touching it. It consists of Jal-Pujā, Chandan-Pujā and Pushpa-pujā. b) *Agra Pujā* - We worship the Parmātmā by standing in front of Him by waving incense, lamp (*Dipak*) and swaying the Chāmar. Then we worship the Parmātmā by making a rice-swastik and placing sweets and fruits on it before the Parmātmā. c) *Bhäv Pujā* - Chaitya Vandan, Stavan and Stuti constitute the Bhāv Pujā.

The following is the brief explanation of *Ashthprakāi Pujā* per Shwetāmbar tradition. *Ashthprakāi Pujā* per Digambar tradition is briefly explained in the Section 3.0

This particular *Jinpujā* is usually performed in the morning. Eight different rituals are performed during the Pujā: jal (water), Chandan (sandalwood paste), Pushpa (flowers), dhoop (incense), dipak (light), akshat (rice), naivedya (sweets), and fal (fruits).

1. **Jala Pujā**: (Water): Before performing this, everything (like flowers), from the Parmātmā should be removed. Then insects (if any) on the Parmātmā be removed gently by using a peacock feather-brush. After this, we should sprinkle water (abhishek) on the Parmātmā. Then remove stale sandal paste by wet cloth (*Potu*), apply the Vālakunchi (brush of hair-like Chandan sticks) gently on the places where dry paste is stuck.

   Water symbolizes life's ocean of birth, death, and misery. This *Jinpujā* reminds that one should live his life with honesty, truthfulness, love, and compassion towards all living beings. This way one will be able to cross life's ocean and attain liberation (*Moksha*).

2. **Chandan Pujā**: (Sandal-wood): Wipe the Parmātmā by three pieces of cloth to remove all water, and make the Parmātmā completely dry. This Pujā involves pujā of nine limbs: (1) two toes of the feet (symbolizes the preservation of the energy – *Viryarakshā*), (2) two knees (symbolizes self-efforts & self-initiatives - *Swādhinatā*), (3) two wrists (symbolizes donation, good deeds), (4) the shoulders (symbolizes absence of ego and
mightly shoulders that swam thru the ocean of misery), (5) the head (symbolizes moksha), (6) the forehead (symbolizes third eye, inner eye to the self), (7) the throat (symbolizes the most auspicious speech), (8) the chest (symbolizes purity of heart by eradication of attachment and aversion) and (9) the naval (symbolizes three jewels – perfect perception, perfect knowledge and perfect conduct). There is a particular - spiritual aspiration is associated with pujā of each limb.

Chandan symbolizes knowledge (jnana). By doing this Jinpujā, one should strive for right knowledge.

3. **Pushpa Pujā: (Flower):** The flower symbolizes conduct. Our conduct should be full of love and compassion towards all living beings, like flower provides fragrance and beauty, without any discrimination.

4. **Dhup Pujā: (Incense):** Dhup symbolizes monkhood life. While burning itself, incense provides fragrance to others. Similarly, true monks and nuns spend their entire life selflessly to benefit all living beings. This Jinpujā reminds that one should thrive for an ascetic life.

5. **Dipak Pujā: (Candle):** The flame of Dipak represents a pure consciousness, i.e. a soul without bondage of any karmas or a liberated soul. By doing this Jinpujā one should strive to follow five great vows; non-violence, truthfulness, non-stealing, chastity, and non-possession. Ultimately these vows will lead to liberation.

6. **Akshat Pujā: (Rice):** Rice is a kind of grain which is non-fertile. One cannot grow rice plants by seeding rice. Symbolically, it represents the last birth. By doing this Jinpujā one should strive to put all efforts in life in such a way that this life becomes the last life, and there will be no more birth after this life. Literally, Akshat means unbroken, and it stands for unbroken happiness. The bright white color of rice represents the purity of our soul.

In Akshat Pujā, the aspirant makes a swastik using rice grains on a plate or a wooden plank (Pātalā). The swastik sign symbolizes the samsārik cycle that is consisted of four

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8 Sādhu (Jain monk) or Sādhvi (Jain nun) is who practices five mahāvratas (great vows), five samitis (carefulness) and three Guptis (restraints); has taken Dikshā (initiation) per either Digambar or Svetāmbar tradition, 2. who practices Samatā (equanimity; treats the favorable and non-favorable situations indifferently.), 3. who follows and preaches the major path of liberation expounded by our Tirthankars, 4. emphasizes on the self-efforts and self-initiatives, 5. who firmly believes in and practices the anekāntvād, and 6. has given up pleasures of five senses, has no worldly attachments like assets, family, bank balance, house, car and similar things and has won over internal enemies like anger, ego, deceit and greed. They travel by bare feet, they do not use any transportation system, they do not take shower, they do not shave, they do not eat after sunset and more. Their only goal is to attain "Mokṣhā"The message of Jina, Bhagwān Mahavir, the last Tirthankar, is carried by the Āchāryas, the spiritual leaders. The responsibility of the spiritual well being of the entire Jain Sangh rests on the shoulders of the Āchāryas. Before reaching that state, one has to do an in-depth study and gain mastery over the Āgams. In addition to acquiring a high level of spiritual excellence, they also have the ability to lead the monastic communion. They should also know various languages of the country and have a sound knowledge of other philosophies, ideologies, and religions of the region and of the world. The title of Upādhyāya is given to those Sādhus who have acquired a special knowledge of the Āgams (Jain scriptures) and philosophical systems. They teach Jain scriptures to deserving aspirants, including Sādhus and sādhvis.  

9 The Jain swastik sign has its arms (horizontal and vertical) in clockwise direction while the swastika sign of oriental, American Indian and Greek American have its arms the counter-clockwise direction. Jains, Hindus, Buddhists,
destinies: 1. heavenly beings, 2. humans, 3. hell beings and 4. rest of the living forms (animals, plants, etc.). A given soul can be born unaccountable number of times in each type. Then he/she places three dots above the swastik sign. Three dots symbolize the three jewels - perfect perception, perfect knowledge and perfect conduct. These three provide the means for escaping the miserable samsarik cycle. Finally, he/she makes a half circle on the top of three dots and puts a dot in that half circle. This half circle figure with a dot symbolizes the place, sidhdhha-lok (upper portion of the universe) where the liberated souls are. The aspirant desires to be liberated from the samsarik cycle of four destinies by the means of right perception, right knowledge and right conduct and attain Moksha. The aspirant puts Sweet on the swastik symbolizing he/she wants to attain a foodless state (Anähäri - Siddha). In addition, the aspirant puts fruit on the siddhashilä symbolizing the fruit of the Jinpujä is the fifth state of liberation that is liberation.

7. **Naivedya Pujä: (Sweets):** Naivedya symbolizes tasty food. The aspirant puts the Naivedya on the siddha-shilä (made out of rice in the Akshat Pujä). By doing this Jinpujä, one should thrive to reduce or eliminate attachment to tasty food. Healthy food is essential for survival, however one should not live for tasty food. Ultimate aim in one's life is to attain Moksha where no food is essential for survival.

8. **Fal Pujä: (Fruit):** Fruit is a symbol of Moksha or liberation. The aspirant puts the fruit on the Swastik (made out of rice in the Akshat Pujä). If we live our life without any attachment to worldly affairs, continue to perform our duty without any expectation and reward, be a witness to all the incidents that occur surrounding us, truly follow monkhood life, and have a love and compassion to all living beings, we will attain the fruit of liberation. This is the last Jinpujä symbolizing the ultimate achievement of our life.

After completion of Ang Pujä, you come out of the Gabhärä and perform Agra Pujä. After Agra Pujä, one may perform Darpan Pujä and then perform Chowri dance as explained in sub-sections 2.7 and 2.8.

2.7. **Darpan**

We look into a mirror (Darpan) to see the face of the Parmātmā as the Vitarāg Bhagwān (who has conquered attachments and aversions) symbolizing that we may attain the state of non-attachment like HIM. This is done after performing JinPujä.

2.8. **Chowri Dance**

After performing Darpan Pujä, we Chowri dance while swaying the Chāmar before the Parmātmā to express our love, respect and devotion to our Veetrāg Bhagawān. While doing the Chowri dance, you may want to recite the following:

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Orientals, Greek, American Indians, etc., regard swastik symbol as a good luck symbol. Nazis’ swastika sign has all its arms at 45 degree angle (neither horizontal or vertical) and in clockwise direction. Nazis’ swastik sign was abandoned by Germans in 1945. It represents lots of hatred. We need to be very careful in displaying our swastik sign in public so that we do not hurt the feelings of the people who suffered a great deal by Nazis in the second world war.
2.9. **Bhäv Pujä**

There are three types of Bhäv Pujäs. In general, Chaitya Vandân is performed after the Ashtaprakäri Pujä.

2.10. **Avasthä, Bhumi, Ālamban, Mudrā and Pranidhan Triks**


Earlier, we have already mentioned about (1) Nisihi trik, (2) Pradakshinä trik, (3) Pranäm trik, (4) Pujä trik and (6) Dishä trik.

(5) Āvasthä Trik: a) Birth Stage - While doing Abbishek, (the ceremony of bathing), we should think that Indra and heavenly beings are performing the Abhishek on the Mount Meru upon the head of the newly born baby who is going to be Tirthankar. b) Kingship Stage - After worshipping the Parmäm with sandal paste, flowers and ornaments, we should contemplate the kinghood of Tirthankar imagining Him seated on a throne. c) Shraman (Ascetic) Stage - We look at the hairless head of Tirthankar and contemplate His Ascetic stage of life, wishing for ourself the same state in this life.

(7) Bhumi Pujan Trik: Before doing Chaitya Vandân, we should sweep the ground with the help of our scarf or handkerchief in order to gently move insects and minute living beings from the area.

(8) Ālamban Trik: a) Varna-ālamban - We should recite the sutras, stavanäs and stuti correctly without skipping any letter or a word. b) Arthav-ālamban - We should think of the meaning of the words uttered by us. c) Pratimav-ālamaban - We should say prayers facing the Parmäm.

(9) Mudrā Trik: a) Yoga Mudrā - Fold the ten fingers into the form of a lotus, keep the elbow on the belly and recite the Chaitya Vandân up to Namuthunam. b) Jin Mudrā - Do Kausagga while standing up arid keeping two arms hanging down after reciting from Arihant-chetiyaname up to Anaththa Sutra. c) Mukata Sukti Mudrā - Fold your two palms hollow like a pearl-shell and then touch your forehead and recite Jävanti Cheial, Jävant-Kevisähu and Jay viyräya.

(10) Pranidhan Trik - Chaitya Vandân is performed with full physical, verbal and mental concentration.
2.11. **How to come out of the temple?**

After ringing the bell, you must leave the temple without turning your back towards the Parmātmā (Idol). You must retreat walking backwards and say “Āvissahi.”

After coming out of the temple, sit for a few minutes outside the temple visualizing the Parmātmā with eyes softly closed, steady body and full mental concentration.

3. **Brief Description Ashtaprakāri (Eight Fold) Jinpujā per Digambar tradition**

- **Abhishekh**: Abhishekh is performed by the Pujāri (male); the rest of the members participate in reading the Jinpujā. Altar area is cleaned. Abhishek involves cleaning of the altar by sprinkling saffron water in the eight directions and cleaning of the Parmātmā, then wiping the Parmātmā dry by using dry cloth. Several kalashes (pots) of pure water is used in bathing the Parmātmā as the bell is rang and the Abhishek path is read or Namokār Mahā Mantra is recited. The rest of the participants are reading or chanting the Abhishekh Path. Usually, there should be a continuous stream of water until the Abhishekh Path is complete. Then the Parmātmā is first wiped by wet cloth and then with a dry cloth.

- **Sthāpanā**: Take three full cloves and hold one clove at a time between the two ring fingers. While keeping the clove head pointing forward and while chanting the sthāpanā, place the cloves in an elevated place. The first clove represents that May Dev-Shostra-Guru come into my thoughts, second clove represents that May Dev-Shostra-Guru stay in my thoughts, and third clove represents that May Dev-Shostra-Guru be near me.

- **Invocation**: The rays of the sun of omniscience illuminate whose inner self, That voice of Jinendra expounds beautifully the fundamentals of our being, The monks who proceed on the path of right faith, knowledge, and conduct, I bow to thee, oh God, scriptures and monks of the Jain order, a hundred times. *I implore of the trio to settle in my mind, while I am offering this homage.*

**Brief Description of AshtPrakāri Pujā:**

1. **Water**: Pleasures of the senses are sweet poison, nevertheless one is attracted towards this handsome human frame, I have failed to comprehend that all this is the manifestation of matter alone, Forgetting my own glories, I have adhered to attachments of the non-self, Now I have come to you to wash off wrong faith with the pure water of right faith. *I offer to you this water for destroying wrong faith as it has not been able to quench my eternal thirst.*

2. **Sandalwood**: All the sentient and non-sentient entities behave and act in their own limits of existence, Calling them favorable or unfavorable is a false attitude of the mind, I have only lengthened the circle of life and death by becoming unhappy with unfavorable associations, I have come to you with a grieved heart to get peace of mind, as from sandalwood. *I offer to you this sandalwood to destroy the anger in me as this has not been able to keep me calm and undisturbed.*
3. **Flower:** This flower is very soft; it has no crookedness or deceitfulness, I accept that there is no straight forwardness in my own self, My thinking, expression and action - all are different from each other, I, therefore, implore you to grant me stability that washes off inner impurities. *I offer to you this flower to achieve supreme straightforwardness in my nature.*

4. **Incense:** I have entertained the false belief that inanimate karmas are the cause of my wanderings in the four phases of life, As such I indulge in attachment and aversion, when these karmas behave in themselves, Thus, I have been passing through material as well as psychic karmas for centuries, I have come to thee, oh trio, to burn external incense for achieving the sweet spiritual incense of my own-self. *I offer to you this incense to destroy the antagonistic inclinations of my existence.*

5. **Lamp:** I was under the impression that my life will be illuminated with this inanimate lamp, Which changes into deep darkness just in a heavy tempest of wind, I have, therefore, come to place this mortal light at your feet, And to light my own inner-lamp with your supreme light of omniscience. *I offer to you this lamp in order to destroy the darkness of my inner self.*

6. **Rice:** I am pure and without any blemish, having no connection with the non-self, Even then I always take pride in favorable associations of this world, This is a homage of the sentient to the non-sentient elements, destroying our modesty, I have come to you, oh supreme trio, for the realization of my supreme bliss. *I offer to you this unbroken rice to achieve the non-destructible treasure of joy.*

7. **Sweets:** My hunger has remained insatiate even after consuming countless inanimate articles, The pit of greediness has been filled time and again, but it has remained empty, I have been moving in the sea of desires and sinking therein from times immemorial, Renouncing all pleasures of senses and mind, I have come to thee for drinking deep of the intrinsic nectar of the soul. *I offer to you these sweets in order to win victory over my passion of greed.*

8. **Fruit:** Whatever material entities I call my own, leave me all of a sudden, I, thus, become perturbed and this mental disorderliness leads to others of the same kind, I want to see my delusions dashed to pieces, and that is the purpose of my prayer to thee, *I offer to you this fruit to obtain the fruit of supreme bliss.*

**Mass of all the Eight Substances:** I wash off all imperfections of wrong belief after drinking deep of my own sentient nectar, Thus I destroy all passionate feelings and enjoy that sentient drink of my own-self, Matchless bliss is then born and sun of omniscience rises with all its glory, Sentient Perception and Vitality then appear in their fullness, which is the state of the *Arihants*, Offering you this combination, I collect all the great attributes of my soul, I am confident that I shall now achieve the glories of the supreme omniscient being *I offer to you this mass of eight substances in order to achieve everlasting happiness of the soul.*

**Visharjan: The Closing:** If I, knowingly or unknowingly committed any mistakes, By Grace of God, may they be pardoned. I do not know how to invite you, how to respect you and praise you, Please forgive me. I do not know any mantras; I am poor and have no knowledge.

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10 The term *Arihant* is made up of *Ari*, meaning enemies, and *hant*, meaning destroyer. Consequently, *Arihant* means destroyer of all internal enemies such as anger, greed, ego, and deceit. Essentially, the meaning of *Arihant, Jina* and *Thirthankar* is the same.

Compiled by Harendra Shah

6/20/02
But kindly allow me to continue to worship you. *I have paid my respects the best way I could and I request that you go to your respective places.*

4. **Ārati, Mangal Divo and Shānti Kalash**

4.1. **Ārati**

There are many meanings of Ārati. One meaning is to experience the spiritual joy from all directions (Ārati = Ā + Rati; Ā means from all sides and Rati means Joy – spiritual joy). When a religious activity is concluded with success, we do Ārati to express our spiritual joy. Ārati also means to seek the end of “Ārt” (misery). This material world (Samsār) is full of misery, and the aspirant is performing Ārati to free himself / herself from the cycle of the misery of the material world, cycle of birth and death. Third meaning is that to fill our inner selves with spiritual joy, and to end the mental unhappiness.

To free from the miserable cycle of the material world (Samsār), one needs to have bright light of five types of knowledge. That’s why we light five Dipaks (which has candle like flame). In front of these five lights, there is a symbol of a snake which indicates that delusion (Moha) is like snake and as snakes are afraid of fire, the delusion is conquered by the true knowledge.

The symbol of these five Dipaks are also symbol of five great vows (Panch Mahā Vrat) through its practice, one attains the salvation. Five Dipaks are also symbolic of practicing five Samitis (Restraints), It is also representative of restraining negative activities of five senses and five characteristics of Samyak Darshan (Right Perception).

Another way to understand the purpose of performing Ārati is that, to free our selves from the miserable cycle of material world, we need to detach our selves from all worldly attachments as five supreme beings (Panch Parmeshthi) have done it. To pay our spiritual tribute to these five Panch Parmeshthi, we light up five Dipaks, and we mentally contemplate that “I want to also give up all worldly attachments, and want to initiate myself (take Dikshā) to become a Sādhu (or Sādhvi) to free my self from four Sāmsarik destinies and to attain the fifth destiny, Moksha.”

4.2. **Mangal Divo**

*Mangal* means to eradicate bad karma (pāp), to free our selves from Samsār (material world), to remove the darkness of ignorance, to have an auspicious opportunity to practice Right Religion and to practice the path that is beneficial to the Self (soul). Only path of Moksha is beneficial to our Self that is attained by eradicating all karma. By removing the darkness of karma, one enlightens himself / herself with the Absolute Knowledge (Keval Jnāna). One Dipak is used in Mangal Divo to symbolize the one and only Perfect Knowledge, Keval Jnāna through which the darkness of the ignorance is permanently removed, the miserable cycle of birth and death is permanently ended, the association with the foreign dust of karma is completely terminated, and the true qualities of the souls are forever realized. In other words, one Dipak in Mangal Divo symbolizes the one and only path of Moksha as expounded by Tirthankars. We should mentally contemplate while performing Mangal Divo that “I want to enlighten my inner Dipak (self) just like this Mangal Divo by attaining the perfect knowledge, Keval Jnāna by practicing the path of Moksha as expounded by Tirthankars.”
4.3. **Shānti Kalash**

This is performed for inner and external peace for everyone and everywhere in the universe. In the beginning, *Namokār Mahā Mantra* and *Uvasaggaraham* are recited, and then it is followed by *Bruh-Shānti* while maintaining a continuous flow of the *Panchāmrut* from *Kalash* in to a Pot. In this process, the peace in the universe is prayed for by wishing good physical, verbal, mental and spiritual health to all living beings and absence of misery everywhere. This is done in the manner it was done by the heavenly beings and their king (*Indra*) while performing *Jannābhishek* of *Tirthankar* on the Mount Meru. Aspirant pays his / her respect to all twenty four *Tirthankars* and prays for suppression of passions (*Kashāy*) everywhere. Inner and external peace is wished to the four folded community (*Sangh*) and to all living beings, guidance from Jain monks and nuns is sought, *Mantras* are recited, help from heavenly beings is sought, environment, that is free of diseases, wars, droughts, disturbances and unhappiness, is sought. The spiritual progress, contentment and well being for everyone is wished. It is prayed that every living being becomes free of all kind of fears, fear of water, fire, poison, animals, disease, war, enemy, robber, etc. It wished that each living being helps each other, everyone eliminates his/her own faults, and everlasting happiness for everyone is wished.

5. **Ten Triks (group of three) to be observed while worshipping**


(1) **Nisihi Trik**: We should utter words *'Nisihi'* (to give up) thrice first time while entering the main door of the temple. It means that I will restrain myself from engaging in worldly activities, physically, verbally and mentally. The second time *'Nisihi'* is uttered before entering the inner temple (*Gabhārā*). This signifies that I am abandoning the activities relating to the temple matters. The third time *'Nisihi'* is uttered after completion of *Ashtaprakāri Pujā*. This signifies that I will restrain myself from physical acts of worship (*Dravya Pujā*) before performing *'Chaitya Vandan'* (*Bhāv Pujā*).

(2) **Pradakshinā Trik**: After doing *Tilak*, we should proceed to perform three *Pradakshinā* (circumambulation) around the *Parmātmā* (in *Bhomati*, also called *Gomati*), starting from the right going to the left of HIM. It is symbolic for acquiring virtues of right perception, right knowledge and right conduct. While performing *Pradakshinā*, we should recite hymns of an auspicious prayer like some hymns from the *Ratnākar Pachchisi* or from *Bhaktāmar Stotra* with full devotion. While performing *Pradakshinā*, we should do "*Namaskār*’ with folded hands whenever we see the *Parmātmā*.

(3) **Pranām Trik** a) On seeing the *Parmātmā*, we should utter "*Namo Jinānam*" with our both hands folded together. b) We should bow down bending the upper part of our body half way before the *Parmātmā* and do *Pranām* with folded hands. c) Bow down by bringing the five limbs of the body together (two arms, two knees and the head) on the floor.

(4) **Pujā Trik** a) *Ang Puiā* - We worship the *Parmātmā* by touching it. It consists of *Jal-Pujā*, *Chandan-Pujā* and *Pushpa-pujā*. b) *Agra Pujā* - We worship the *Parmātmā* by standing in front of Him by waving incense, lamp (*Dipak*) and swaying the *Chāmar*. Then we worship the *Parmātmā* by making a rice-*swastik* and placing sweets and fruits on it before the *Parmātmā*. c) *Bhāv Pujā* - *Chaitya Vandan*, *Stavan* and *Stuti* constitute the *Bhāv Pujā*.
(5) Āvasthā Trik: a) Birth Stage - While doing Abhishek, (the ceremony of bathing), we should think that Indra and heavenly beings are performing the Abhishek on the Mount Meru upon the head of the newly born baby who is going to be Tirthankar, b) Kingship Stage - After worshipping the Parmātmā with sandal paste, flowers and ornaments, we should contemplate the kinghood of Tirthankar imagining Him seated on a throne. c) Shraman (Ascetic) Stage - We look at the hairless head of Tirthankar and contemplate His Ascetic stage of life, wishing for ourself the same state in this life.

(6) Dishā Trik We should watch the Parmātmā without looking a) upwards, downwards or sideways; b) right or left or c) behind.

(7) Bhumi Pujan Trik: Before doing Chaitya Vandan, we should sweep the ground with the help of our scarf or handkerchief in order to gently move insects and minute living beings from the area.

(8) Ālamban Trik: a) Varna-ālamban - We should recite the sutras, stavanas and stuti correctly without skipping any letter or a word. b) Arthav-ālamban - We should think of the meaning of the words uttered by us. c) Pratimav-ālamaban - We should say prayers facing the Parmātmā.

(9) Mudrā Trik: a) Yoga Mudrā - Fold the ten fingers into the form of a lotus, keep the elbow on the belly and recite the Chaitya Vandan up to Namuthunam. b) Jin Mudrā - Do Kausagga while standing up arid keeping two arms hanging down after reciting from Arihant-cheiyamane up to Anattha Sutra. c) Mukata Sukti Mudrā - Fold your two palms hollow like a pearl-shell and then touch your forehead and recite Jāvani Cheial, Javant-Kevisāhu and Jay viyrāya.

(10) Pranidhan Trik - Chaitya Vandan is performed with full physical, verbal and mental concentration.

6. Contributions & References

We have greatly borrowed from Pujā book by Jain Center of Greater Boston, “Pujā Kariye Sāchi Sāchi” by Panyas Hemchandra Sagarji and “Shri Pujā Sangrah Sārth” by Pandit Dhirajlal Mehta.

7. Michhā Mi Dukkadam

Because of our carelessness and lack of knowledge, we are sure we have made few mistakes and might have hurt your feelings knowingly or unknowingly. Please accept our sincere apology, Michchhā Mi Dukkadam. Please let us know about our mistakes.