

# Jin Pujä

1. Introduction and Background .....	2
1.1. Rites & Rutuals in Jainism .....	2
1.2. Why do we need a worshipping place? Can't we do it in our own home?.....	2
1.3. What is the importance of <i>Pratimäjis</i> with <i>Prän Pratishthä</i> ? .....	3
1.4. Why do we need to do <i>Jinpujä</i> ? .....	3
1.5. <i>Bhakti &amp; Pujä</i> (Devotion & Worship).....	4
1.6. Types of <i>Pujä</i> .....	4
1.7. How to be engrossed in <i>Jinpujä</i> ?.....	4
1.8. Purity to be Observed for performing <i>Pujä</i> : .....	5
1.9. <i>Namo Jinänam Jiabhyänam</i> .....	5
1.10. How to stand in front of the <i>Parmätmä</i> ? .....	6
1.11. Whom to watch when we are in temple? .....	6
2. Basic Steps to be followed in the temple .....	6
2.1. <i>Nisihi &amp; Pranäm</i> .....	6
2.2. <i>Pradakshinä</i> .....	6
2.3. <i>Chandan Preparation</i> .....	7
2.4. <i>Tilak (Ägnächakra)</i> .....	7
2.5. <i>Bell ringing</i> .....	7
2.6. <i>Jin Pujä in Ghabhärä</i> .....	8
2.7. <i>Darpan</i> .....	10
2.8. <i>Chowri Dance</i> .....	10
2.9. <i>Bhäv Pujä</i> .....	11
2.10. <i>Avasthä, Bhumi, Älamban, Mudrä and Pranidhan Triks</i> .....	11
2.11. How to come out of the temple ?.....	12
3. Brief Description Ashtaparakäri (Eight Fold) <i>Jinpujä</i> per Digambar tradition .....	12
4. Ärati, Mangal Divo and Shänti Kalash.....	14
4.1. <i>Ärati</i> .....	14
4.2. <i>Mangal Divo</i> .....	14
4.3. <i>Shänti Kalash</i> .....	15
5. Ten Triks (group of three) to be observed while worshipping .....	15
6. Contributions & References .....	16
7. Michhä Mi Dukkadam.....	16

## **1. Introduction and Background**

Before we start, we must emphasize that there are many different ways of doing *Jinpujā*. What you read here is not the only way. Keeping in mind the Jain<sup>1</sup> 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*<sup>2</sup> (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 Jñāna* (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

---

<sup>1</sup> 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. Bhagwān 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.

<sup>2</sup> *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-jñāna* 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*<sup>3</sup> (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 *Shravaks*, combination of both is the best option.

### 1.3. What is the importance of *Pratimäjis* with *Prän Pratishthä*?

The word *Pratishthä* 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 *Pratishthä* means to establish live image of *Veeträg*<sup>4</sup> *Bhagawän*<sup>5</sup>(s) in the temple for spiritual grace and fellowship. There is a specific *Prän Pratishthä* ceremony which auspiciously installs "living-ness" in the *Pratimäjis*. In other words, *Pratimäjis* with *Prän Pratishthä* are the next best to a *Tirthankar*<sup>6</sup> in person. As you know we do not have any *Tirthankar* on this planet. Therefore, a *Pratimäji* with *Prän Pratishthä* is like a "Tirthankar" residing in our temple.

### 1.4. Why do we need to do *Jinpujä* ?

*Jinpujä* is a spiritual ritual designed for *Shravaks*. 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 *Pujäs* 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 *Tirthankars* because THEY have attained the liberation, THEY explained the path of liberation and to get an inspiration to become like THEM.

---

<sup>3</sup> *Shravaka* is the person who is living in a house and practices the partial vows (*anuvrata*). The *shravaka* word is derived from the word “shru” meaning to listen. *Shravaka* listens to the preaching of the *tirthankar* or the right *guru* or reads the Jain canonical books. *Shravaka* 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) *kashäyas* (passions). He/she feels that this material world (*samsär*) is a prison and wants to be freed from it. The word *Shravaka* is used for a male and *Shrävikä* is used for a female.

<sup>4</sup> *Veeträg* means the person who has no attachments what so ever.

<sup>5</sup> 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.

<sup>6</sup> 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 Mahävör Swämi. 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 (*ghäti*) karma namely *Jnänavarniya* (Knowledge obscuring) *Karma*, *Darshanävarniya* (Perception obscuring) *karma*, *Mohniya* (Deluding) *Karma* and *Antaräya* (Obstructive) *Karma*, and who had earned *Tirthankar Näm Karma* in his/her previous life becomes a *Tirthankar*. These *Tirthankars* reinstate the Jain Sangh (four-fold Jain Order) consisting of *Sädhus* (monks), *Sädhvis* (nuns), *Shravaks* (male householders), and *Shrävikäs* (female householders).

### 1.5. **Bhakti & Pujä (Devotion & Worship)**

*Bhakti* (devotion) and *Pujä* are interwoven with the daily life of a Jain and is considered as part of daily conduct (*Vyävhar*). *Bhakti* and *Pujä* 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 (*Ashtaparakäri*). We require the medium of an Idol or image for worship till we reach the 7th *Gunasthän*<sup>7</sup> (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* (*Ashtaparakäri* 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,

---

<sup>7</sup> 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 (*Deshvriti Samyak-Darshan*), Right belief with complete vow conduct with minimum carelessness (*Pramat-virat*), 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 Omniscient (*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 Pujä:**

The purity of the surroundings inevitably affects one's purity of thought. Purity of the *Jinpujä* ceremony is integral to the proper completion of *Jinpujä*.

- *Physical purity:* The aspirant should take a bath using the necessary amount of water to clean his/her body. **For Digambar Pujä:** After wearing *Pujä* 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 *Pujä*. 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 *Pujä*.
- *Purity of clothes:* We should have a special set of clothes worn only for *pujä*. 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 *khes*. In contemporary times, women can wear almost anything as long as the clothes are new. **For Digambar Pujä:** 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 should perform the *Pujä* ceremony systematically.

#### 1.9. **Namo Jinänam Jiabhyänam**

As soon as we see the flag of the temple or its *shikhar*, we should feel happy and say '*Namo Jinänam Jiabhyänam*' 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 *Parmätmä*?**

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

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

We should watch the *Parmätmä* 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 & Pranäm***

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 Jinänam Jiabhyänam*' 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-Näyak*.

There are three ways to do the *Pranäm* to *Paramätmä*: a) Bowing head with our both hands folded together. b) Bowing down by bending the upper part of our body half way and do *Pranäm* 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 (*Gabhärä*). This signifies that I am abandoning the activities relating to the temple matters.

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

### 2.2. ***Pradakshinä***

After the *Jin Darshan* of *Mul-Näyak*, we should proceed to perform three *Pradakshinä* (circumambulation) the *Parmätmä* (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 *Pradakshinä*, we should recite the following:

*Käl anädi anantthi, bhav-bhramanno nahi pär,  
Te bhramanä niväravä, Pradakshanä daoo tran vär,  
Bhamati mä bhamatä thakä, bhav-bhävath door paläy,  
Jnän-darshan-chäritra roop, Pradakshanä tran devai.*

While doing second *Pradakshinä*, we should recite the following:

*Janm-maranädi savi bhay tale, sijhe jo darshan käj,  
Ratna-trayi präpti bhani, darshan karo jin räjä,  
Jnän vadu samsaär mä, jnän-param such hetu,  
Jnän vinä jagjivadä, na lahe tatva sanket.*

While doing third *Pradakshinä*, we should recite the following:

*Chay te sanchay karmno, rikta kare vali jeh,  
Chäritra näm niryukte kahyu, vando te gunegheh,  
Jnän darshan chäritra e, ratnatrayi nirdhär,  
Tran Pradakshanä te kärane, bhavdhukh bhanjanjär.*

If you do not remember the above then, we should recite hymns of an auspicious prayer like some hymns from the *Ratnäkar Pachchisi* or from *Bhaktämar Stotra* with full devotion while doing *Pradakshanä*. While performing *Pradakshinä*, we should bow our head with folded hands whenever we see the *Parmätmä*.

### 2.3. *Chandan Preparation*

After three *Pradakshinä*, we go the corner which is dedicated for *Chandan* preparation. Here we cover our mouth with *Pujä-Rumäl* and prepare the *chandan* for *pujä*. There is no need to use saffron. After, preparing the *Chandan* for *pujä*, we clean the area

### 2.4. *Tilak (Ägnächakra)*

Now, while seating in *Padmäsän*, 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 Jinänam" as if the *Parmätmä* is in the front of him / her.

### 2.5. *Bell ringing*

As we get closer to the *Ghabhärä*, 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 Pujä* by my body, speech and mind.

The bell is rang second time when 'Abhishek Pujä' is about to start.

Third time we ring the bell after the completion of *Jin Pujä* and befor we start the *Bhäv Pujä* (*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 *Bhäv pujä* (*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 Pujä in Ghabhärä*

After ringing the bell three times, say ‘*Nisihi*’ three times before entering the *Gabhärä*. Mouth and nose should be covered by *Pujä-rumäl* before entering the *Gabhär*. After entering the *Gabhärä* do *Pranäm* to *Paramätmä* by bending the upper body and with folded hands, and a recite an auspicious *Stuti*.

When we enter the *Gabhärä*, we may notice two figures under the seat of *Mul-Näyak*, one showing tiger’s face and other one showing lion’s face. Tiger symbolizes “*Räg*” (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 *Paramätmä* have eradicated them totally, attained the everlasting happiness, *Moksha*. And we want to attain the same.

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

The follwing is the brief explanation of *Ashthprakäi Pujä* per Shwetämbar tradition. *Ashthprakäi Pujä* per Digambar tradition is briefly explained in the Section 3.0

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

1. ***Jala Pujä: (Water):*** Before performing this, everything (like flowers), from the *Parmätmä* should be removed. Then insects (if any) on the *Parmätmä* be removed gently by using a peacock feather-brush. After this, we should sprinkle water (*abhishek*) on the *Parmätmä*. Then remove stale sandal paste by wet cloth (*Potu*), apply the *Välakunchi* (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 *Jinpujä* 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 Pujä: (Sandal-wood):*** Wipe the *Parmätmä* by three pieces of cloth to remove all water, and make the *Parmätmä* completely dry. This *Pujä* involves *pujä* of nine limbs: (1) two toes of the feet (symbolizes the preservation of the energy – *Viryarakshä*), (2) two knees (symbolizes self-efforts & self-initiatives - *Swädhinatä*), (3) two wrists (symbolizes donation, good deeds), (4) the shoulders (symbolizes absence of ego and



mighty 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 *pujä* of each limb.

*Chandan* symbolizes knowledge (*jnana*). By doing this *Jinpujä* , one should thrive for right knowledge.

3. **Pushpa Pujä: (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 Pujä: (Incense):** *Dhup* symbolizes monkhood<sup>8</sup> 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 *Jinpujä* reminds that one should thrive for an ascetic life.
5. **Dipak Pujä: (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 *Jinpujä* one should thrive to follow five great vows; non-violence, truthfulness, non-stealing, chastity, and non-possession. Ultimately these vows will lead to liberation.
6. **Akshat Pujä: (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 *Jinpujä* one should thrive 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 Pujä*, the aspirant makes a *swastik* using rice grains on a plate or a wooden plank (*Pätalä*). The *swastik*<sup>9</sup> sign symbolizes the *samsäräk* cycle that is consisted of four

<sup>8</sup> Sädhu (Jain monk) or Sädhvi (Jain nun) is who practices five *mahävrats* (great vows), five *samitis* (carefulness) and three *Guptis* (restraints); has taken *Dikshä* (initiation) per either *Digambar* or *Svetämbar* tradition, 2. who practices *Samatä* (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 *anekäntväd*, 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 "*Mokshä*" The message of Jina, Bhagwän Mahavir, the last *Tirthankar*, is carried by the *Ächäryas*, the spiritual leaders. The responsibility of the spiritual well being of the entire Jain Sangh rests on the shoulders of the *Ächäryas*. Before reaching that state, one has to do an in-depth study and gain mastery over the *Ägams*. 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 *Upädhyäya* is given to those *Sädhus* who have acquired a special knowledge of the *Ägams* (Jain scriptures) and philosophical systems. They teach Jain scriptures to deserving aspirants, including *Sädhus* and *sädhvis*.

<sup>9</sup> 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, *siddhha-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 *Parmätmä* as the *Vitaräg Bhagwän* (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 *Chämar* before the *Parmätmä* to express our love, respect and devotion to our *Veeträg Bhagawän*. While doing the *Chowri* dance, you may want to recite the following:

---

Oriental, 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.

*Be bäju chämar dhäle, ek ägal vajra uläle*  
*Jai meru dhari utsange, indra chosath malia range*  
*Prabhu päсну mukhadu jovä, bhavobhav nä pätik khovä.*

## 2.9. **Bhäv Pujä**

There are three types of *Bhäv Pujäs*. In general, *Chaitya Vandan* is performed after the *Ashtaparakäri Pujä*.

## 2.10. **Avasthä, Bhumi, Älamban, Mudrä and Pranidhan Triks**

There are a total of ten triks (triks means a group of three): (1) *Nisihi trik*, (2) *Pradakshinä trik*, (3) *Pranäm trik*, (4) *Pujä trik*, (5) *Avasthä trik*, (6) *Dishä trik* (7) *Bhumi trik* (8) *Älamban trik* (9) *Mudrä trik* (10) *Pranidhan trik*.

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

(5) *Ävasthä 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 *Parmätmä* with sandal paste, flowers and ornaments, we should contemplate the kingship 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 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) *Älamban Trik*: a) *Varna-älamban* - We should recite the *sutras*, *stavanas* and *stuti* correctly without skipping any letter or a word. b) *Arthav-älamban* - We should think of the meaning of the words uttered by us. c) *Pratimav-älamban* - We should say prayers facing the *Parmätmä*.

(9) *Mudrä Trik* - a) *Yoga Mudrä* - 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 Mudrä* - Do *Kausagga* while standing up and keeping two arms hanging down after reciting from *Arihant-cheiyaname* up to *Anattha Sutra*. c) *Mukata Sukti Mudrä* - 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 Vandan* 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 *Parmätmä* (Idol). You must retreat walking backwards and say “*Ävissahi.*”

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

### 3. Brief Description Ashtaparakäri (Eight Fold) Jinpujä per Digambar tradition

- **Abhishekh:** *Abhishekh* is performed by the *Pujäri* (male); the rest of the members participate in reading the *Jinpujä*. Altar area is cleaned. *Abhishek* involves cleaning of the altar by sprinkling saffron water in the eight directions and cleaning of the *Parmätmä*, then wiping the *Parmätmä* dry by using dry cloth. Several *kalashes* (pots) of pure water is used in bathing the *Parmätmä* as the bell is rang and the *Abhishekh path* is read or *Namokär Mahä 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 *Parmätmä* is first wiped by wet cloth and then with a dry cloth.
- **Sthäpanä:** 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 *sthäpanä*, 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 AshtPrakäri Pujä:**

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*<sup>10</sup>, 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.

---

<sup>10</sup> 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.

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. Ärati, Mangal Divo and Shänti Kalash

##### 4.1. Ärati

There are many meanings of *Ärati*. One meaning is to experience the spiritual joy from all directions (*Ärati* = *Ä* + *Rati*; *Ä* means from all sides and *Rati* means Joy – spiritual joy). When a religious activity is concluded with success, we do *Ärati* to express our spiritual joy. *Ärati* also means to seek the end of “*Ärt*” (misery). This material world (*Samsär*) is full of misery, and the aspirant is performing *Ärati* 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 (*Samsär*), 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 Mahä 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 *Ärati* 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 *Dikshä*) to become a *Sädhu* (or *Sädhvi*) to free my self from four *Sämsarik* destinies and to attain the fifth destiny, *Moksha*.”

##### 4.2. Mangal Divo

*Mangal* means to eradicate bad karma (*päp*), to free our selves from *Samsär* (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 Jnäna*). One *Dipak* is used in *Mangal Divo* to symbolize the one and only Perfect Knowledge, *Keval Jnäna* 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 Jnäna* by practicing the path of *Moksha* as expounded by *Tirthankars*.”

#### 4.3. *Shänti Kalash*

This is performed for inner and external peace for everyone and everywhere in the universe. In the beginning, *Namokär Mahä Mantra* and *Uvasaggaraham* are recited, and then it is followed by *Bruh-Shänti* while maintaining a continuous flow of the *Panchämrut* 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 *Janmäbhishek* of *Tirthankar* on the Mount Meru. Aspirant pays his / her respect to all twenty four *Tirthankars* and prays for suppression of passions (*Kashäy*) 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*, (2) *Pradakshinä trik*, (3) *Pranäm trik*, (4) *Pujä trik*, (5) *Avasthä trik*, (6) *Dishä trik* (7) *Bhumi trik* (8) *Älamban trik* (9) *Mudrä trik* (10) *Pranidhan trik*.

(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 (*Gabhärä*). This signifies that I am abandoning the activities relating to the temple matters. The third time '*Nisihi*' is uttered after completion of *Ashtaparakäri Pujä*. This signifies that I will restrain myself from physical acts of worship (*Dravya Pujä*) before performing '*Chaitya Vandan*' (*Bhäv Pujä*).

(2) *Pradakshinä Trik*: After doing *Tilak*, we should proceed to perform three *Pradakshinä* (circumambulation) around the *Parmätmä* (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 *Pradakshinä*, we should recite hymns of an auspicious prayer like some hymns from the *Ratmäkar Pachchisi* or from *Bhaktämar Stotra* with full devotion. While performing *Pradakshinä*, we should do "*Namaskär*" with folded hands whenever we see the *Parmätmä*.

(3) *Pranäm Trik* a) On seeing the *Parmätmä*, we should utter "*Namo Jinänam*" with our both hands folded together. b) We should bow down bending the upper part of our body half way before the *Parmätmä* and do *Pranäm* 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) *Pujä Trik* a) *Ang Puiä* - We worship the *Parmätmä* by touching it. It consists of *Jal-Pujä*, *Chandan-Pujä* and *Pushpa-pujä*. b) *Agra Pujä* - We worship the *Parmätmä* by standing in front of Him by waving incense, lamp (*Dipak*) and swaying the *Chämar*. Then we worship the *Parmätmä* by making a rice-swastik and placing sweets and fruits on it before the *Parmätmä*. c) *Bhäv Pujä* - *Chaitya Vandan*, *Stavan* and *Stuti* constitute the *Bhäv Pujä*.

(5) *Ävasthä 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 *Parmätmä* with sandal paste, flowers and ornaments, we should contemplate the kingdom 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) *Dishä Trik* We should watch the *Parmätmä* 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) *Älamban Trik*: a) *Varna-älamban* - We should recite the *sutras*, *stavanas* and *stuti* correctly without skipping any letter or a word. b) *Arthav-älamban* - We should think of the meaning of the words uttered by us. c) *Pratimav-älamaban* - We should say prayers facing the *Parmätmä*.

(9) *Mudrä Trik* - a) *Yoga Mudrä* - 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 Mudrä* - Do *Kausagga* while standing up and keeping two arms hanging down after reciting from *Arihant-cheiyaname* up to *Anattha Sutra*. (c) *Mukata Sukti Mudrä* - 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 Vandan* is performed with full physical, verbal and mental concentration.

## 6. Contributions & References

We have greatly borrowed from *Pujä* book by Jain Center of Greater Boston, “*Pujä Kariye Sächi Sächi*” by Panyas Hemchandra Sagarji and “*Shri Pujä Sangrah Särth*” by Pandit Dhirajlal Mehta.

## 7. Michhä 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, Michchhä Mi Dukkadam. Please let us know about our mistakes.*