

# An Investigation of Textual Sources on the *samavasaraṇa* ("The Holy Assembly of the Jina")\*

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## 0. INTRODUCTION

0.1. The Sanskrit word *samavasaraṇa* is a technical term familiar to all Jinas.<sup>1</sup> In the modern Indo-Aryan languages they speak (e.g. Hindi, Gujarati) they use it as a loan-word (sometimes with the pronunciation and spelling *samavaśaraṇa*). It calls to their minds the event of Enlightenment (*kevala-jñāna*), one of the main auspicious events (*kalyāṇaka*) in the Jinas' biographies followed by their preaching to the whole universe assembled on this occasion. As such it is a "symbolic expression of community"<sup>2</sup> which is present in their daily religious life. The concept is often embodied in their temples in the form of a movable roundish silver structure consisting of three

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\* This contribution, especially its first part, is an expansion of Nalini Balbir, *Āvaśyaka-Studien* vol. 1. Stuttgart 1993, p. 65, where the *samavasaraṇa*-topic has been mentioned but not dealt with at length. Over the years, it has benefited from various discussions with both Prof. K. Bruhn and Prof. C.B. Tripathi.

<sup>1</sup> References given in the usual Sanskrit dictionaries are only to Jaina sources (Hemacandra's *Paśiṣṭaparvan* in Monier-Williams, with the meaning "descent (of a Jina from heaven to earth) or place of descent"; Somadeva's *Yaśastilakacampū* in Schmidt's *Nachträge to the Petersburg Dictionary*; Apte gives the same meanings as Monier-Williams without any reference), and to Buddhist sources. On *samavasaraṇa* in Buddhist Sanskrit, see Edgerton's *Buddhist Hybrid Sanskrit Dictionary* s.v.

<sup>2</sup> M. Carrithers and C. Humphrey, Introduction (p. 2) to *The Assembly of Listeners. Jains in Society*. Cambridge University Press 1991; M. Banks, *Organizing Jainism in India and England*. Oxford 1992, p. 77-78.

tiers, on the top of which a small statue is placed.<sup>3</sup> In this case, and also if it is an independent stone-structure located inside the temple (e.g. at Abu, Vimalavasahi temple, cell 20;<sup>4</sup> Kumbharia, Mahavir temple) or outside (e.g. at the entrance of the newly built Jaina temple in Leicester, U.K.), or if it is a bronze image (see below 2.1.4), it is a three-dimensional structure. If it is carved or painted on the ceiling of a temple (e.g. Shantinath temple, Kumbharia, North Gujarat; Tiruparuttikunram, Tamil Nadu<sup>5</sup>), or if it is a *paṭa* or a miniature-painting on a palm-leaf or paper manuscript, it has the appearance of a flat round *maṇḍala* with three concentric circles, or, less often, it takes the shape of a square.<sup>6</sup> There seems, anyway, to be such a basic connection between *samavasaraṇa* and any type of representation that *samavasaraṇa* is mainly deemed as a topic belonging to the study of art, even if the authors do take into account the rich **textual material** on the subject which is available and start with it: see, for instance, the important ten pages in U.P. Shah's *Studies in Jaina Art* (1955), his further remarks in *Jaina-rūpa-maṇḍana* (1987), or the analysis (by Gopilal Amar) based on Digambara sources in *Jaina Art and Architecture* (1975).<sup>7</sup> The problem is that these studies tend to lay too much emphasis on the architectural

<sup>3</sup> See for instance J. Jain and E. Fischer, *Jaina Iconography*. Leiden: Brill 1978. Part One, plate XXXIIIa.

<sup>4</sup> See below 2.1.4.

<sup>5</sup> See J. Jain and E. Fischer, *Jaina Iconography*, Part One, plate XXXIIIb; T.N. Ramachandran, *Tiruparuttikunram (Jina-Kāñchi) and its Temples*. Madras 1934, p. 104-116.

<sup>6</sup> For a cloth *paṭa* containing a *samavasaraṇa* in the central area, see W. Norman Brown, "A Painting of a Jaina Pilgrimage": *Art and Thought*. Essays in honour of A. Coomaraswamy, London 1947 = *India and Indology*. Delhi 1978, p. 256-258; Shridhar Andhare, "A Note on the Mahāvira Samavasaraṇa Paṭa", in *Chhavi Golden Jubilee Volume*. Banaras 1971, p. 343-345; and below (reference to a fairly modern *paṭa* published in C. Caillat - Ravi Kumar, *The Jain Cosmology*. English rendering by K.R. Norman. Paris-Basel-New Delhi 1981: No. 5). For manuscripts see W. Norman Brown, *Miniature Paintings of the Jaina Kalpasūtra*. Washington 1934, p. 38 and figs. 13, 80, 92, 99 (square), 113, 126; W. Hüttemann, "Miniaturen zum Jinacaritra". *Bassler-Archiv* Band IV, Heft 2. Leipzig-Berlin 1913, p. 74-75; J. Jain and E. Fischer, *Jaina Iconography*, Part One, plate XXXI; J. Deleu, *Die Mythologie des Jinizismus*. Wörterbuch der Mythologie, hrsg. von H.W. Haussig. Stuttgart 1976, p. 219 and Abb. 8, Tafel VII (square); W. Norman Brown, *Manuscript Illustrations of the Uttarādhyayanasūtra*. New Haven 1941, p. 5; the various publications of Sarabhai Nawab; etc. The depiction of *samavasaraṇa* is a very common motif of Jaina painting. — The circular *samavasaraṇa* seems to be a continuation of the old *āyāgapaṭa*s evidenced at Mathura.

<sup>7</sup> U. P. Shah, *Studies in Jaina Art*. Varanasi 1955, p. 85-95; *Jaina-rūpa-maṇḍana (Jaina Iconography)*. Delhi: Abhinav Publications 1987, p. 23-26; Gopilal Amar, p. 529-533 in *Jaina Art and Architecture*. Published on the Occasion of the 2500th Nirvana Anniversary of Tirthankara Mahavira. Ed. by A. Ghosh. New Delhi: Bharatiya Jnanpith 1975, vol. III, Part IX "Canons and Symbolism".

aspect of the *samavasaraṇa* and to consider all the written sources on the same level, which leads us to think that the *samavasaraṇa* was always a full-fledged entity that underwent no change. The aim of this paper, which in no way pretends to exhaust the subject, is to examine the textual material in all its variety in an attempt at understanding the Jaina concept of *samavasaraṇa* and, more generally, the classical Indian conception of "sacred space". Like other cognate Indian forms (e.g. *stūpa* and *maṇḍala*), *samavasaraṇa* belongs to the field of the history of religions. If for no other reason, the investigation of the written sources may be justified by the fact that the first texts (however vague their dates may be) probably much antedate any of the representations of the *samavasaraṇa* available to us. Moreover we have no right to neglect the written sources, since we are lucky enough to have them: those who study the *stūpa* could rightly be envious.<sup>8</sup> Although the Digambara sources cannot be omitted in an attempt towards a comprehensive understanding of the *samavasaraṇa*, they will remain in the background and will not be studied so intensively as their Śvetāmbara counterparts which present a "less complex" picture.<sup>9</sup> The Digambara data would deserve a full-fledged investigation which goes far beyond the scope of the present paper.

0.2. In the early scriptures (Angas and Upāṅgas) of the Śvetāmbaras, the substantive *samosaṇa* is not as frequent as the verb which is almost exclusively used as a past participle, AMg. *samosaḍhe* (v.l. *samosarie*) in two kinds of stereotype formulas:<sup>10</sup>

(a) *samaṇe Bhagavaṇ Mahāvīre ... gāmāṇugāmaṇ dūijamāṇe ihaṃ āgae, iha sam-patte, iha samosaḍhe, iha Campāe nayaṛie bāhiṃ Puṇṇabhadde ceie ahā-paḍirūvaṇ oggahaṇ ogiṇhittā saṇjameṇaṇ tavaṣā appāṇaṇ bhāvemāṇe viharai* (Aupapātika-sūtra § 38; etc.).

<sup>8</sup> See, for instance, M. Bénisti, "Etude sur le stūpa dans l'Inde ancienne", *Bull. de l'Ecole Française d'Extrême-Orient*, L, 1 (1960) p. 89: "Les textes sanskrits décrivant le stūpa sont des plus rares". This remains partly true although new documents have come to light since then: see, for instance, G. Roth's contribution to *The stūpa, its religious, historical and architectural significance*, ed. by A.L. Dallapiccola. Wiesbaden 1980, p. 183ff. (see below 2.2.2).

<sup>9</sup> See K. Bruhn, "Repetition in Jaina narrative literature", *Indologica Taurinensia* 11 (1983) p. 48.

<sup>10</sup> Results based on the examination of all occurrences given in the Āgamaśabdakośa (Ladnun). The use of the substantive (in the plural) to designate various non-orthodox doctrines (cf. Sūtrakṛtāṅga 1,12 and Bhagavati XXX) is not considered here.

(b) *bhagavaṃ Mahāvīre samosaḍhe, paṣā niggayā, rāyā niggao (jahā Kūṇio nig-gao). dhammo kahio. paṣā paḍigayā, rāyā ya gao* (Vipākaśruta 1,2,11; etc.).

The subject of the verb is mostly the name of a Jina (Mahāvīra, Ariṣṭanemi, Munisu-vrata), but can also be any Elder (*thera*) of the Jain community (Sudharma, Thā-vaccāputta).<sup>11</sup> The first part of the Aupapātika-sūtra, which bears the title "*samavasaraṇa*", forms the standard text on the topic and gives substance to the mere sketch of (a) and (b).<sup>12</sup> The scenery of the place where Mahāvīra will sit consists of the following items: a park outside the city, a sanctuary (*ceia*; Sk. *caitya*), an *aśoka*-tree in the centre of the enclosure (various decorations), and a place to sit at the foot of the tree (§§ 1-10). The audience consists of lay-persons, ascetics and gods. The emphasis is laid on the preparation of the audience for the event, on the preaching of the Law which is attended among others by the main representative of the lay-community, i.e. the king, and its spiritual outcome, viz. taking the vows or giving up worldly life by the audience. The *samavasaraṇa* is basically a speech-act. The communion between the speaker and the audience is assured since the Jina's language (Ardhamāgadhī) has the faculty of translating itself in such a way that it becomes each person's own language:

... *sā vi ṇaṃ addhamāgahā bhāsā tesim savvesim āriya-m-aṇāriyāṇaṃ appaṇo sa-bhāsāe pariṇāmeṇaṃ pariṇamāi* (Aupapātika-sūtra § 56).<sup>13</sup>

On the other hand, the communion is also increased by the possibility of a dialogue. The solemn preaching of the Jina is often the occasion for a member of the audience to ask him a question in order to get an explanation about the apparently strange destiny of himself or of somebody else. The riddle is solved after the Jina has unfolded the intricate network of the previous births. This element, which was to become a popular motif in the later narrative literature,<sup>14</sup> already appears in some Canonical sources: e.g. *sāmī-samosaraṇaṃ, sāvaga-dhammaṃ, puvva-bhava-pucchā* (Vipā-

<sup>11</sup> In the later literature, the verb can equally be applied to a Jaina pontiff (*sūri* or *ācārya*).

<sup>12</sup> The detailed conspectus given by E. Leumann (*Das Aupapātikasūtra*. Leipzig 1883) is a convenient tool for any analysis of this work. — The Prakrit text of the Kalpasūtra (Jinacaritra) does not contain any information about the *samavasaraṇa*. See below 1.4.1. about Ācārāṅga II.15.

<sup>13</sup> See *sa vi ya ṇaṃ addhamāgahā bhāsā bhāsijamāṇī tesim savvesim āriya-m-aṇāriyāṇaṃ duppayā-cauppaya-miya-pasu-pakkhi-sirisivāṇaṃ appappaṇṇo hita-siva-su-hadā bhāsattāe pariṇamāi*, Samavāyāṅga 34; K.R. Norman, "The dialects in which the Buddha preached", in *Die Sprache der ältesten buddhistischen Überlieferung*. Göttingen 1980, p. 66; and below 1.4.3.

<sup>14</sup> See, for instance, Āv.-story II,8 (E. Leumann, *Die Āvaśyaka-Erzählungen*. Leipzig 1897, 16.20ff.; transl. in Nalini Balbir, *Āvaśyaka-Studien*, vol. 1, p. 279); Kuvalayamālā p. 99; etc.

kaśruta 2,1,1). More generally, any type of questioning is closely associated with the *samavasaraṇa*.<sup>15</sup>

To sum up: At this early stage, *samavasaraṇa* is a solemn event and it may refer to any solemn preaching of any person having the necessary qualifications for it. It does not refer to any structure and nowhere designates the *place* where the preaching takes place. The main component of the setting is a sacred tree.<sup>16</sup> The large audience as described in the Aupapātika-sūtra (§ 56) does not explicitly include animals.

### 1. The *samavasaraṇa*-tract preserved in the exegetical literature

The first full-fledged record coming close to what we usually understand by *samavasaraṇa* is a "tract" or "block" of 52 Prakrit (Jaina Māhārāṣṭrī) verses (*āryā*) found in the earliest layer of the Jaina exegetical literature (first centuries after Christ), viz. Āvaśyakaniryukti (hereafter N) and Brhatkalpabhāṣya (hereafter K). This text presents the archetype of the classical Śvetāmbara *samavasaraṇa*. It can be considered as the original pattern of all later Śvetāmbara accounts (below 2) and has been either partly reproduced in some of them (below 1.3) or at least used for rewording in Prakrit or Sanskrit; Hemacandra's *Triṣaṣṭiśalākāpuruṣacarita* (12th cent.) is the best representative of such a process.

#### 1.1. Contexts

The *niryukti*.s and *bhāṣya*.s are not "commentaries" in the strict sense of the term. As stated by Prof. Bruhn (in one of his striking sayings), they are rather "pseudo-exegetical vis-à-vis the sūtras"<sup>17</sup> on which they are allegedly based. This has two

<sup>15</sup> See, for instance, Daśavaikālika 6.1-2:

*nāṇa-daṃsaṇa-sampannaṃ samjame ya tave rayam  
gaṇim āgama-sampannaṃ ujjaṇammi samosaḍham  
rāyāṇo rāy'-amaccā ya māhaṇā aduva khattiyā*

*pucchanti nihuy'-appāṇo "kaḥaṃ bhe āyāra-goyaro?"*; Āvaśyaka-niryukti 348: *samusaṇe puccha*; 367 *puṇar avi a samosaṇe pucchiā*. This last sentence is the starting point for the inclusion of the "Universal History" in tabular form in the Āvaśyaka-niryukti.

<sup>16</sup> See for its symbolism U.P. Shah, *Studies in Jaina Art* p. 72-76; O. Vienne, *Le culte de l'arbre dans l'Inde ancienne. Textes et Monuments brāhmaniques et bouddhiques*. Paris: P.U.F. 1954, especially p. 88ff., 190ff. (tree and enlightenment).

<sup>17</sup> "Āvaśyaka Studies I", p. 14 in *Studien zum Jainismus und Buddhismus. Gedenkschrift für L. Alsdorf*. Wiesbaden 1981. Let me add that the reading of this particular contribution was what prompted me to immerse myself in the vast ocean of the so-called Āvaśyaka-literature.

effects: the explanations we would expect are often lacking and topics we would not think of looking for there are found. The *samavasaraṇa*-tract in the *Bṛhatkalpabhāṣya* is an instance of the second tendency. This extensive bhāṣya (6490 verses) is based on a disciplinary sūtra which discusses the rules of conduct (*kalpa*) of monks and nuns. The *samavasaraṇa*-tract appears fully unexpected, a metrical block (vss. 1176-1217) hardly connected with the rest. The efforts of the Sanskrit commentator to hide what could appear to us as a shortcoming in the composition are comparatively meagre. The verse preceding the beginning of the tract contains the word *kougaṭhiṃ* ("wonder, etc.") explained as follows: *kautukaṃ samavasaraṇam, ādi-grahaṇena bhagavato dharmadeśanā-śravaṇādi-parigrahaḥ. atha kim idaṃ samavasaraṇam? iti tad-vaktavyatām pratipādayiṣur dvāra-gāthām āha* (p. 365); it serves as an excuse to include the *samavasaraṇa*-tract. The concluding remarks point in the same direction: *evaṃ tāvat samavasaraṇa-vaktavyatā prasangata uktā* (p. 377). As a matter of fact, the adverb *prasangataḥ* ("incidentally") is normally used to indicate an excursus or an alien element interrupting the main thread of ideas of the work. Here it probably also implies that *samavasaraṇa* was such a well-known topic that it had somehow to be included. In this text, it is certainly one of those "specific units which are known *a priori* and which do not participate in the intricacies of the text to the same extent as the other portions".<sup>18</sup>

In the *Āvaśyaka*-tradition, the connection of the unit with the whole is less disorientating. The *samavasaraṇa*-tract (vss. 543-590) forms one block attached towards the end of the "Universal History" section of the *Āv.-niryukti*, and just precedes the *Gaṇadharavāda*, the concluding block of this section (vss. 591-659).<sup>19</sup> The word *gaṇadhara*, appearing in the last verses of the *samavasaraṇa*-tract helps to connect it with the next tract and at the same time accounts for its inclusion at the place where it is found, namely in connection with Mahāvīra (the only Jina to have *gaṇadhara*.s) and *not* in connection with Rṣabha or any other Jina. What we find for them is only a reference to the spiritual outcome of their *samavasaraṇa*.s, viz. the number of people who entered the *saṅgha* (N 265, 344-345). By inserting the tract after Mahāvīra's attainment of *kevala-jñāna* has been stated, the *Āvaśyaka*-tradition provides a starting point for the fixing of the pair *kevala-jñāna / samavasaraṇa* which

<sup>18</sup> K. Bruhn, "Jainology in Western Publications I", p. 15 in *Jain Studies in Honour of Jozef Deleu*. Tokyo 1993.

<sup>19</sup> On the *Gaṇadharavāda* see K. Butzenberger's article in the present volume. In some manuscripts *Samavasaraṇa* and *Gaṇadharavāda* constitute one section.

became so prevailing and indissociable in the later sources (see below 2.1.1).<sup>20</sup>

## 1.2. Structure and stratification

In our two parallel traditions, the subject of *samavasaraṇa* is dealt with in the usual fashion of Jaina exegetical literature: the programme of the tract is outlined in a list of catch-words in telegram-style (*dvāra-gāthā*), either in the stem-form or in the nominative (ending in *-e* in the present case, which may denote an old verse); it is followed by its gradual development, and includes an illustrative anecdote (vs. 40, below 1.4.3). But one thing is clear: we are neither in possession of the "Ur-*samavasaraṇa*-tract", nor of a complete tradition. What we have is a set of 52 Prakrit verses, a Prakrit prose-commentary related to these verses as handed down by the *Āv.*-tradition (the *Āv.-cūṛṇi*), and the Sanskrit works of two commentators: Haribhadra (8th cent.?) for the *Āv.*-tradition<sup>21</sup> and Kṣemakīrti (12th cent.) for the *Bṛhatkalpa*-tradition. But some of their statements show that they knew and consulted other sources (especially Prakrit) which are now extinct: thus Haribhadra (on vs. 12 of the tract) quotes a Prakrit sentence from the *mūlaṭṭhikā-kṛt* or refers to anonymous groups (*apare tu*, on vs. 47) whom we cannot identify, whereas the two *cūṛṇis* on the *Bṛhatkalpabhāṣya* used by Kṣemakīrti (again on vs. 12) and the *Viśeṣacūṛṇi* quoted by him (for vss. 19bis-22bis) are still unpublished. These references and quotations (more important in the case of *samavasaraṇa* than elsewhere) suggest that there were some discussions of the topic among specialists.

Differences of opinions concern firstly the subdivisions of the tract. Vs. 1 runs:

*samosaraṇe, kevaiyā, rūva, puccha, vāgarāṇa, soya-pariṇāme,  
dāṇaṃ ca, deva-malle, mallāṇayaṇe, uvari titthe*<sup>22</sup>

The words and their sequence are well-established, and no variant is recorded which could help us in restoring a correct rhythm for the first line. An attempt to connect the list with the subsequent verses on the basis of the vocabulary used therein is possible:

<sup>20</sup> According to the *Āv.*-tradition (N 265 and 540), this is in fact Mahāvīra's second *samavasaraṇa*.

<sup>21</sup> In this precise case, the later commentators of the *Āv.-niryukti*, such as Malayagiri and Jñānasāgara do not contribute anything new. I shall therefore refer only to "Haribhadra" as a representative of this tradition.

<sup>22</sup> So eds. See below for the reading and the metre of the first line.

- *samosaraṇe* ↔ *osaraṇam*, vs.2
- *kevaiya* "how many" ↔ vs.27ff. or 29 which both contain a figure
- *rūva* "beauty" ↔ *rūva*, vs.31, 33 and 36.
- *puccha* "question" ↔ *teṇa* "therefore", vs.36
- *vāgarāṇa* "exposé" ↔ *vāgarāṇa*, vs.37
- *soya-pariṇāme* "impact on the audience" ↔ *pariṇame*, vs.39; *soyā*, vss.40-41
- *dāṇam* "gift" ↔ *pū-dāṇam*, vs.42; *denti*, *pū-d.*, vs.43; *denti*, vs.44; *dāṇa-guṇā*, vs.45
- *deva-malla* "religious offering" ↔ *bali*, apparently the usual synonym of the hapax *malla*, vss.46, 47, 48
- *mallāṇayaṇa* "bringing of religious offering": see preceding
- *uvāri tiṭṭham* "at the end, the members of the religious community" ↔ vss. 50-52, *sīsa* "pupil", *āyariya* "teacher", *gaṇahara*.

This would suffice to show that fluctuations in the understanding are almost unavoidable. The vague contents of a term like "how many" brings about a disagreement between the commentators of the two traditions (N / K) on the boundaries of the first and second entries. Haribhadra takes note of two possibilities: "how many" refers either to the number and varieties of spiritual progress (*sāmāyika*) accessible to different classes of beings on the occasion of a Jina's *samavasaraṇa* or to the distance a monk must cover to attend a *samavasaraṇa* and the atonement prescribed in case he does not come. Haribhadra favours the former explanation whereas the Āv.-cūrṇi and Kṣemakīrti select the latter one:

<i>samosaraṇe</i>	N (Haribhadra): vss. 2-25	Āv.-cūrṇi, K: vss. 2-29
<i>kevaiya</i>	N (Haribhadra): vss. 26-30	Āv.-cūrṇi, K: vs. 31

The fact that the Āv.-cūrṇi and Kṣemakīrti opt for the same division could suggest that it was the original one. Haribhadra's emphasizing of *sāmāyika* through a different division of the text may be an innovation resulting from the wish to underline the importance of this concept as a specific feature of the Āvaśyaka-corpus.

Both commentators are equally aware of the very thin boundary between the last two terms of the list (*deva-malla* and *mallāṇayaṇa*) and admit that there is nothing wrong in uniting them as one item.<sup>23</sup> The last uncertainty concerns the entries *rūva*, *puccha*, *vāgarāṇa*: the Bṛhatkalpa-tradition considers them as three separate

items and is very clear about their contents, described respectively in vss. 31-35, 36, 37-38; the Āv.-commentaries rather feel that they should somehow be combined together but hesitate about the way to proceed: does the question turn on the Jina's beauty (*rūva-puccha*) or on the nature of his exposé (*vāgarāṇa-puccha*)? Whatever the solution, the metre of the first line as it is is not correct. A way to emend it would be to read *rūvaṃ* instead of *rūva*, and to consider that the word *puccha* (without any real equivalent in the subsequent verses, except for *teṇa*) was a later insertion as a separate entry of the programme.

That the *samavasaraṇa*-tract underwent reworkings and some kind of enlarging is clearly proved by the groups of verses numbered 19-22 / 19bis-22bis. From the point of view of the contents both groups are similar and run parallel: they provide an explanation of vss. 16 (called *saṃgrahagāthā* by Kṣemakīrti) and 18 which give a bare list of gods and human beings who attend the Jina's *samavasaraṇa* by telling us where precisely they should take up a position. But the difference of wording in the two traditions (Āv. / Bṛhatkalpa) is a proof that these verses are parallel expansions which were not a part of the "original" tract. The commentators are aware of this: Haribhadra ascribes these verses to the *bhāṣyakāra*; Kṣemakīrti quotes them in his Sanskrit commentary but does not admit them on the same level as the other verses of the tract and seems to indirectly criticize Haribhadra and those who agree with him.<sup>24</sup>

Another sign of textual manipulation is provided by the fact that vss. 3-6 are found only in the Āv.-niryukti as handed down by Haribhadra and the later commentaries, but are totally absent from the Bṛhatkalpabhāṣya and from the Āv.-cūrṇi. In this case, it is quite clear that the Bṛhatkalpabhāṣya and the Āv.-cūrṇi have both preserved the older tradition, and that vss. 3-6 are one example of a post-cūrṇi insertion in the Āv.-niryukti. As a matter of fact, vss. 3-5 tell how the Abhiyoga gods (a kind of servant-class) richly prepared the ground with jewels, spread flowers of all colours everywhere around, and created in all four directions doors with their usual ornaments (*śālabhaṇṭika*-figures and banners having the image of the god of Love). These verses are made of semi-poetical and rather awkward clichés (see the repetition of the compound *maṇi-kaṇaga-rayāṇa-cittam*, vss. 3 and 5) which could apply anywhere and are borrowed from the Canon: it would be easy to show how what we have here

<sup>23</sup> *Apāre tv ananārōka-dvāra-dvayam apy ekadvārī-kṛtya vyācakṣate, tathāpi avirodha iti*, Haribhadra and Kṣemakīrti on vs. 49.

<sup>24</sup> *Atirāntare bhāṣyādarśeṣe keśucid etā gāthā dṛṣyante ... etāś ca dvayor api cūrṇayor agrhītanvār prakṣepa-gāthāḥ sambhāvyaṇte*, Kṣemakīrti.

is a versification of the Abhiyogas' tasks as described in the Rājaprasāniya.<sup>25</sup> As for vs. 6, it is a kind of duplicate of vss. 7 and 8, which strangely interrupts the regular line of the development:

*pāgāra-tiyaṃ* (vs. 2)

*tinni ya pāgāra-vare .... kavisīsaga...* (vs. 6)

*pāgārā tinṇi* (vs. 7)

*kavisīsā* (vs. 8)

A final case, very similar to the preceding, is provided by vss. 9-10 which, again, are absent both in the Āv.-cūrṇi and in the Bṛhatkalpabhāṣya. They describe in emphatic terms the exuberant turmoil accompanying the celebration of the Jina's *samavasaraṇa* and the perfumed incense-pots magically created by the gods.

In short, there seems to be enough evidence to indicate that the two slightly different versions of the *samavasaraṇa*-tract which we have are reworkings of an old independent source emboxed in different contexts. A similar hypothesis was expressed by E. Leumann in his unpublished edition of the Āvaśyaka-prose commentaries:

"Dieses über das Samosaraṇa handelnde Nirukti-Stück findet sich mit Ausnahme der offenbar secundären Strophen 20-23, 26f., 36-39 [i.e., in our numbering vss. 3-6, 9-10, 19-22], wieder in Kalpabhāṣya I, 370-411. Auch die zugehörigen Ausführungen unserer Cūrṇi stimmen wörtlich überein mit dem betreffenden Theil der KalpaCūrṇi; nur fehlen in der letztern nebst den einleitenden Worten die an V, 18 angelehnten Bemerkungen, die eben nur eine Anknüpfung an Vorhergehendes bezwecken und eigentlich nichts von Belang enthalten, sondern einfach V, 23-28 und 45 Anf. in gekürzter Form anticipieren. Bei der literargeschichtlichen Wichtigkeit des so in doppelter Weise überlieferten (vielleicht gemeinschaftlich einem frühern Werk entnommen) Samosaraṇa-Commentars haben wir denselben in extenso aus [, wobei wir wie früher die Abweichungen der KalpaCūrṇi durch C anmerken]."<sup>26</sup>

### 1.3. Critical edition

#### Material used

— Āvaśyaka-niryukti (N, Bh) 543-590: text handed down by the various commenta-

<sup>25</sup> See *Rāyapaseṇaiyaṃ*, p. 83 in *Uvanga Suttāṇi*, Ladnun 1987; E. Leumann's analysis of the work, p. 491 ("Beziehungen der Jaina-Literatur zu andern Literaturkreisen Indiens", *Actes du sixième congrès des Orientalistes tenu en 1883 à Leyde*. Troisième partie, section 2. Leiden 1885).

<sup>26</sup> Notebook No. 45, note on Āv. V, 18-69. For another remark by Leumann, as well as for his literary remains ("Nachlass"), see Nalini Balbir, *Āvaśyaka-Studien* vol. 1, p. 65 and 26-30.

tors: Haribhadra (p. 230a-239b), Malayagiri (p. 301a-311a), Jñānasāgara (p. 297-309). For this section the traditional numbering used in manuscripts, in the ed. of the Āv.-cūrṇi and by Leumann, is section V, vss. 18-69.

— Bṛhatkalpabhāṣya (K) 1176-1217: Prakrit text with the Sanskrit commentary by Kṣemakīrti, edited by Muni Caturvijaya and Muni Punyavijaya. Vol. 2, Bhavnagar 1936, p. 365-377.

— Later Śvetāmbara literature where verses of the tract are quoted as such or, more often, have to be identified as quotations: Nemicanda (12th cent.), *Mahāvira-cariya*, p. 60a-62a (= MVC; ed. Muni Caturvijaya, Bhavnagar vikram saṃ. 2044; reprint Shri Jaina Shāsana Ārādhanā Trust); Jinaprabhasūri (14th cent.), *Vividha-Tīrtha-Kalpa* No. 46, vss. 20-38<sup>27</sup> (= VTK; ed. Muni Jinavijaya. Shantiniketan 1934: Singhi Jain Series 10). These verses are:

9: cf. MVC 1401	10-15: VTK 20-25	13: cf. MVC 1405
15cd: MVC 1408cd	19-22 quoted MVC 1421-1424	24: VTK 26
24-25: MVC 1425-1426	28: VTK 27	30: VTK 28
40-44: VTK 29-33	46-49: VTK 34-37	51: VTK 38.

#### Text

#### Programme of the tract

1. samosaraṇe, kevaiyā, rūva(ṃ), [puccha], vāgaraṇa, soya-pariṇāme, dāṇaṃ ca, deva-malle, mallāṇayaṇe, uvari titthe (N 543 = K 1176)

#### Samosaraṇa; below 1.4.1

2. jattha apuvv'-osaraṇaṃ, jattha va devo mah'-iddhio ei  
vā'-udaya-puppha-vaddala<sup>28</sup>-pāgāra-tiyaṃ ca Abhiogā (N 544 = K 1177)
  3. maṇi-kaṇaga-rayana-cittaṃ bhūmi-bhāgaṃ samantaṃ surabhiṃ  
ā-joaṇ'-antareṇaṃ karenti devā vicittaṃ tu (N 545)
  4. veṇṭa-tthāiṃ surabhiṃ jala-thalayaṃ divva-kusuma-ñhāriṃ  
pairanti samanteṇaṃ das'-addha-vaṇṇaṃ kusuma-vāsaṃ (N 546)
  5. maṇi-kaṇaga-rayana-citte cau-ddisiṃ toraṇe viuvvanti  
sa-cchatta-sālabhanjiya<sup>29</sup>-mayaraddhaya-cindha-saṇṭhāṇe (N 547)
  6. tinṇi ya pāgāra-vare rayana-vicitte tahiṃ sura-gaṇ'-indā

<sup>27</sup> On vs. 1-19, see below 2.1.5.

<sup>28</sup> *Varddala-śabda udaka-puṣpayoḥ pratyekam abhisambadhyate*, Haribhadra.

<sup>29</sup> *Sālabhanjikāḥ stambha-puttalikāḥ*, Haribhadra.

- maṇi-kacaṇa-kavisisaga-vibhūsie te viuvventi (N 548)
7. abbhantara majjha bahiṃ, Vimāṇa-Joi-Bhavaṇāhiva-kayā u  
pāgārā tiṇṇi bhava, rayāṇe kaṇage ya rayae ya (N 549 = K 1178)
8. maṇi-rayāṇa-hemayā vi ya kavisisā savva-rayāṇiyā dārā  
savva-rayāṇamaya cciya paḍāga-dhaya-toraṇa-vicittā<sup>30</sup> (N 550 = K 1179)
9. tatto ya samanteṇaṃ kālāgaru-kundurukka-miseṇaṃ  
gandheṇa maṇahareṇaṃ dhūva-ghaḍi viuvventi (N 551)
10. ukkuṭṭhi-siṇaṇṇaṃ kalayala-saddeṇa savva savvaṃ  
titthagara-pāyamūle karenti devā nīvayamāṇā (N 552)
11. cei-duma, peḍha, chandaya, āsaṇa, chattam ca, cāmarāo ya,  
jaṃ ca 'ṇṇaṃ karaṇijjaṃ karenti tam Vāṇamantariyā (N 553 = K 1180)
12. sāhāraṇa-osaraṇe evaṃ jatth' iddhiṃ tam tu osarai  
ekko cciya tam savvaṃ karei; bhayaṇā u iyaresiṃ (N 554 = K 1181)
13. sūr'-udaya pacchimāe ogāhantiṭṭe puvvao 'iṇ;  
dohi paumeḥi pāyā maggeṇa ya hoi satt' anne<sup>31</sup> (N 555 = K 1182)
14. āyāhiṇa puvva-muho ti-disiṃ paḍirūvagā u deva-kayā;  
jetṭha-gaṇi aṇṇo vā dāhiṇa-puvve adūrammi (N 556 = K 1183)
15. je te devehi kayā ti-disiṃ paḍirūvagā Jīṇa-varassa  
tesiṃ pi ta-ppabhāva tayānūruvaṃ havai rūvaṃ (N 557 = K 1184)
16. titthāisesa-saṃjaya, devī Vemāṇiyāṇa, samaṇo,  
Bhavaṇavai-Vāṇamantara-Joisiyāṇaṃ ca devīo, (N 558 = K 1185)
17. kevaliṇo ti-uṇa Jīṇaṃ tittha-panāmaṃ ca maggao tassa,  
maṇa<sup>32</sup>-m-ādī vi ṇamantā vayanti sa-tṭhāṇa-sa-tṭhāṇaṃ (N 559 = K 1186)
18. Bhavaṇavai Joisiyā bodhavvā, Vāṇamantara-surā ya  
Vemāṇiyā ya maṇuyā payāhiṇaṃ jaṃ ca nissāe (N 560 = K 1187)
19. saṃjaya, Vemāṇi'-itthi, saṃjai, puvveṇa pavisiṃ Viṇaṃ  
kāṃ payāhiṇaṃ puvva-dakkhiṇe ṭhanti disi-bhāge (Bh 116)
- (19bis. aṇagārā, Vemāṇiya-var'-angaṇā, sāhuṇi ya puvveṇaṃ  
pavisanti viviha-maṇi-rayāṇa-kiraṇa-nikareṇa dāreṇaṃ, K)
20. Joisiya-Bhavaṇa-Vantara-devīo dakkhiṇeṇa pavisanti  
ciṭṭhanti dakkhiṇāvara-disimmi ti-guṇaṃ Jīṇaṃ kāṃ (Bh 117)
- (20bis. Joisiya-Bhavaṇa-Vaṇayara-dayitā lāyanna-rūva-kaliyāo  
pavisanti dakkhiṇeṇaṃ paḍāya-jhaya-panti-kaliṇaṃ, K)

<sup>30</sup> Paḍāga-jhaya-toraṇa citā, K.

<sup>31</sup> Read sūr'-udaya; readings sūrodaya / sūriḍaya are unmetrical; honti, K; maggeṇa ya tti prākṛtarvād vibhakti-vyatyaye mārgataḥ prṣṭhato bhagavataḥ, Kṣemakīrti.

<sup>32</sup> Abbreviation for maṇapajjāya(nāṇa); Jaina Sk. manahparyāya, i.e. the second of the five types of knowledge, a kind of telepathy.

21. avareṇa Bhavaṇavāsi Vantara-Joisa-surā ya aigantum  
avar'-uttara-disi-bhāge ṭhanti Jīṇaṃ to namaṃsittā (Bh 118)
- (21bis. Joisiya Bhavaṇa Vaṇayara, sa-sambhamā laliya-kuṇḍala-āharaṇā  
pavisanti pacchimeṇaṃ vi tunga-dippanta-sihareṇaṃ, K)
22. sa-mah'-indā kappa-surā rāyā ṇara-ṇārio udīṇeṇaṃ  
pavisittā puvv'-uttara-disiṭṭe ciṭṭhanti panjaliā<sup>33</sup> (Bh 119)
- (22bis. sa-mah'-indā Kappovaga-devā rāyā narā ya ṇārio  
pavisanti uttareṇaṃ pavara-maṇi-maṭha-ohenaṃ, K)
23. ekk'-ekkīya<sup>34</sup> disāe tigam tigam hoi sannivittam tu;  
ādi-carime vimissā thī-purisā; sesa patteyaṃ (N 561 = K 1188)
24. entam mah'-iddhiyaṃ paṇivayanti ṭhiyaṃ avi vayanti paṇamantā;  
ṇa vi jantaṇā ṇa vikaḥ ṇa paroppara-maccharo ṇa bhayaṃ (N 562 = K 1189)
25. biyammi honti tiriya, taie pāgāra-m-antare jāṇā;  
pāgāra-jadhe tiriya vi honti patteya missā vā<sup>35</sup> (N 563 = K 1190)
26. savvaṃ ca, desa-viratim, sammaṃ ghecchati va hoti kahaṇā u  
iharā amūḍha-lakkho na kahe bhavissai ṇa tam ca (N 564 = K 1191)
27. maṇue cau-m-aṇṇayaram; tirie tiṇṇi va duve va paḍivajje;  
jai n'atthi niyamaso cciya suresu sammatta-paḍivattī (N 565 = K 1192)
28. tittha-panāmaṃ kāṃ kahe sāhāraṇa saddenaṃ  
savvesiṃ saṇṇiṇaṃ joyaṇa-ṇihāriṇā bhagavaṃ (N 566 = K 1193)
29. ta-ppuvviyā arahayā pūiya-pūyā ya viṇaya-kammaṃ ca  
kaya-kicco vi jaha kahaṃ kahae ṇamae tahā tittham (N 567 = K 1194)

*How many? (kevaiya); starts here according to K and Āv.-cūṇi*

30. jattha apuvv'-osaraṇaṃ na diṭṭhi-puvvaṃ<sup>36</sup> va jeṇa samaṇeṇaṃ  
bārasahi joyaṇehiṃ so ei; aṇāgame lahuyā (N 568 = K 1195)

*Beauty (rūvaṃ); below 1.4.3*

31. savva-surā jai rūvaṃ anguṭṭha-pamāṇayaṃ viuvvejjā  
Jīṇa-pāy'-anguṭṭham pai ṇa sohae tam jah' ingālo (N 569 = K 1196)
32. gaṇahara, āhāra, aṇuttarā ya jāva Vaṇa<sup>37</sup> Cakki Vāsu Balā  
Maṇḍaliyā tā hiṇā; cha-tṭhāṇa-gayā bhava sesā (N 570 = K 1197)

<sup>33</sup> Pavisanti paṇamiṇaṃ ṭhanti ya puvv'-uttara-disiṭṭe, MVC 1424cd.

<sup>34</sup> Ekkekkā, K.

<sup>35</sup> Pāyāra-bahiṃ tiriya vi kevalā maṇuya-missā vā, MVC 1426cd.

<sup>36</sup> Na diṭṭha-puvvaṃ, K; adiṭṭhapuvvaṃ, VTK.

<sup>37</sup> Abbreviation for Vaṇamantara, Sk. Vyantara.

33. sanghayaṇa, rūva, saṇṭhāṇa, vaṇṇa, gai, satta, sāra, ussāsā<sup>38</sup>  
em-āi 'nuttarāim havanti nāmōdae tassa (N 571 = K 1198)
34. pagaḍiṇaṃ aṇṇāsu vi pasattha udayā aṇuttarā honti  
khaya uvasame vi ya tahā khayammi avigappam āhaṃsu<sup>39</sup> (N 572 = K 1199)
35. assāya-m-āiyāo jā vi ya a-suhā havanti pagaḍi  
ṇimba-rasa-lavo vva pae ṇa honti tā a-suhayā tassa (N 573 = K 1200) -
36. dhammōdaṇa rūvaṃ karenti rūvassīṇo vi jai dhammaṃ  
gijjha-vaṇo ya su-rūvo pasamsimo teṇa rūvaṃ tu<sup>40</sup> (N 574 = K 1201)

*Exposé (vāgarāṇa); below 1.4.3*

37. kāleṇa asankheṇa vi sankhātītāṇa saṃsaṇṇaṃ tu  
mā saṃsaya-vocchittī na hojja kama-vāgarāṇa-dosā (N 575 = K 1202)
38. savvattha avisamattaṃ riddhi-viseso akāla-haraṇaṃ ca  
savvaṇṇu-paccāṇo vi ya acinta-guṇa-bhūtiṇo jugavaṃ (N 576 = K 1203)

*Impact of the Jina's exposé on the audience (soya-pariṇāme); below 1.4.3*

39. vāsōdayassa va jahā vaṇṇādī honti bhāyaṇa-visesā  
savvesiṃ pi sa-bhāsā<sup>41</sup> Jīṇa-bhāsā pariṇāme evaṃ (N 577 = K 1204)
40. sāhāraṇāsavatte tad-uvaṇṇo<sup>42</sup> u gāhaga-girāe  
na ya nivvijjai soya kiḍhi-vāṇiya-dāsi-āharaṇā (N 578 = K 1205)
41. savvāuṃ pi soya khavejja<sup>43</sup> jai hu sayayaṃ Jīṇo kahae  
sī'-uṇha-khup-pivāsā-parissama-bhae avigaṇento (N 579 = K 1206)

*Gift (dāṇaṃ); below 1.4.3*

42. vittī u suvaṇṇassā bārāsa addhaṃ ca sayasahassāim  
tāvaiyaṃ ciya koḍī pīti-dāṇaṃ ca Cakkissa<sup>44</sup> (N 580 = K 1207)
43. eyaṃ c'eva pamāṇaṃ ṇavaraṃ rayayaṃ tu Kesavā denti;

<sup>38</sup> Ūsāsā, K; nāmodayā, K; Haribhadra seems to understand the whole line as one compound.

<sup>39</sup> Payaḍiṇaṃ annās' avi, K; pagaḍiṇaṃ aṇṇāsu vi tti saṣṭhy-arthe saptamī, Haribhadra.

<sup>40</sup> Gajjhavaṇo, K; rūvaṃ evaṃ tu, K.

<sup>41</sup> So K and Malayagiri; sa-bhāsā, Haribhadra.

<sup>42</sup> Taovaṇṇo, K.

<sup>43</sup> Jhaviṇṇa, K, VTK.

<sup>44</sup> Pīti-dāṇaṃ tu Cakkissaṃ, K.

- Maṇḍaliāṇa saḥassā pū-dāṇaṃ sayasahassā<sup>45</sup> (N 581 = K 1208)
44. bhāṭi-vihavāṇurūvaṃ aṇṇe vi ya denti ibbha-m-āiyā  
soṇa Jīṇāgamaṇaṃ niutta-m-aṇioiesuṃ vā (N 582 = K 1209)
45. devāṇuatti,<sup>46</sup> bhāṭi, pūyā, thira-karaṇa, satta-aṇukampā,  
sāodaya dāṇa-guṇā, pabhāvaṇā c'eva titthassa (N 583 = K 1210)
- Offerings (deva-malla / mallāṇayaṇa); below 1.4.2*
46. rāyā ya rāy'-amacco, tassa 'saī paura-jaṇavaṇo vā vi  
dub-bali: khaṇḍiya, bali-chaḍiya. tandulāṇāḍhagaṃ kalamā<sup>47</sup> (N 584 = K 1211)
47. bhāiya puṇāṇiyāṇaṃ, akhaṇḍ'-aphuḍiyāṇa, phalaga-sariyāṇaṃ,  
kirai bālī. surā vi ya tatth' eva chuhanti gandhāi (N 585 = K 1212)
48. bali-pavisāṇa-samakālaṃ puva-ddāreṇa ṭhāti parikahaṇā  
ti-guṇaṃ purao pādaṇa; tass' addhaṃ avaḍiyaṃ devā (N 586 = K 1213)
49. addh'-addhaṃ ahivaiṇo; avasesaṃ havai pāgaya-jaṇassa;  
savvāmaya-ppasamaṇī; kuppai ṇa 'ṇṇo ya cha-mmāse<sup>48</sup> (N 587 = K 1214)

*The last stage of the samavasaraṇa (uvāri: titthaṃ): the gaṇadhara.s intervene; below 1.4.3*

50. kheyā-viṇoo, sīsa-guṇa-dīvaṇā, paccāṇo ubhayao vi  
sīsāyariya-kamo vi ya, gaṇahara-kahaṇe guṇā honti<sup>49</sup> (N 588 = K 1215)
51. rāḍvaṇiya-sihāsane nivittṭho va pāya-vidhammi  
jetṭho annayaro vā gaṇahārī kahai biāe<sup>50</sup> (N 589 = K 1216)
52. sankhāie vi bhava sāhai jaṃ vā paro u pucchijjā;  
ṇa ya ṇaṃ aṇ-āisesī viyāṇaī esa chaumattho<sup>51</sup> (N 590 = K 1217)

<sup>45</sup> Vittī pū sayasahassā, K.

<sup>46</sup> Devāṇuvitti, K.

<sup>47</sup> Tassāsai, K; kalamēti prākṛta-sāilyā kalamānāṃ tandulānāṃ, Haribhadra; āṛṣarvād vibhakti-vyatyaye kalamānāṃ śāli-vīṣeṣāṇāṃ baliṃ karoti, Kṣemakīrti.

<sup>48</sup> Taddaddha mo hoi p., K.; mo pādapūraṇe, Kṣemakīrti; sarvāmaya-prasamanah, sarva-roḍopasamano 'yaṃ baliḥ, gāhāyāṃ prākṛtarvāt strīvaṃ, Kṣemakīrti, see also Haribhadra.

<sup>49</sup> Sanskrit rendering in Hemacandra's Triṣaṣṭiśalākāpuruṣacarita II,3,836 (and I,3,678):

guroḥ kheda-vinodas ca pratyayas ca dvayor api  
guru-śiṣya-kramas cēti gaṇabhr̥d-deśanā-guṇāḥ.

<sup>50</sup> Sihāsāṇḍavattṭho, K, VTK; gaṇahārī kahei biyāe, K; gaṇahārī karei b., VTK.

<sup>51</sup> Sāhai tti deśivacanah kathayati, Haribhadra; ṇaṃ iti vākyāṇakāre, Haribhadra.



#### 1.4. Discussion of specific issues

The programme of the *samavasaraṇa*-tract includes items of different kinds. *Samosaraṇe*, the first and the longest item, deals with what concerns the place of the preaching and is thus connected to the study of what historians of religions call "sacred space". The next terms of the list are the starting point for theoretical discussions meaningful in the setting of Jaina dogmatics and also constitute attempts at justifying why certain elements of the *samavasaraṇa* are what they are. The last items relate to magico-religious rituals and seem to possess an archaic flavour. The dogmatic and ritual aspects are peculiar to the *samavasaraṇa*-tract in all its versions. In other sources (see below 2), they almost disappear and the architectural aspect comes in the foreground.

##### 1.4.1. *Samavasaraṇa* as a sacred space

First of all, it is important to note that the main agents for all the tasks connected with the *samavasaraṇa* are the gods. This is not unexpected. They are known from the Canon to participate in all the main episodes of a Jina's life. In the *Ācārāṅga* (II, 15), they are instrumental in Mahāvīra's incarnation in his mother's womb, in the transplantation of the embryo, on the occasion of his birth, on the day of his renunciation, on the day when he reaches Omniscience and they also attend his first general preaching. In the *Kalpasūtra* (Jinacarita), they are mentioned on the occasion of the Jina's incarnation, transplantation, night of birth, renunciation and nirvāṇa. In some cases, "gods" mean only Śakra alone, in others, it means specific groups, especially the following four:

Bhavanavāsins, Vyantara, Jyotiṣka, Vaimānika

who are also those mentioned in the context of *samavasaraṇa*. The categories of gods involved and the respective part played by them depend on the magnificence of the *samavasaraṇa*. Vss. 2 and 12 draw a (rather unclear) distinction between the extraordinary (*apūrva*) *samavasaraṇa* where all categories of gods participate and the ordinary one (*sādhāraṇa*) where all tasks can be performed by any god who is present. The following description is applicable to the first case.

The first task of the gods is the establishment of a sacred space clearly separate from its surroundings. This is done by inferior gods (Abhiyoga) through purification by the means gods usually have at their disposal: rains of water, flowers and a "world-destruction-storm" (*vāya*, vs. 2, for *saṃvaṭṭaya vāya*, *Āv.-cūrṇi* 325.11). The brief evocation of vs. 2 and the corresponding prose of the *Āv.-cūrṇi*

are an echo of stereotyped Canonical passages used for similar occasions, e.g. Jambūdvīpaprajñāpti V describing the birth-consecration performed by the gods for every new-born Jina.<sup>52</sup> Many details of the *samavasaraṇa* architecture also recall the construction of the god Suriyābha's flying palace described at length in the Canonical *Rājaprasāṇīya* (see already above 1.2).

The mention of the three walls (vs. 7) shows that the *samavasaraṇa*-space is a constructed area. At this stage there is no clear specification about the exact geometrical shape (circular / square). The institution of a hierarchy and of different levels of sanctity in the three zones so defined is the main point. It is present in the form of a network of correspondences between different planes, as is shown in the following table:<sup>53</sup>

Wall	Divine archi- tects	Corresponding world of the Jaina cosmolo- gy	Material of the wall / of the coping (vs. 8 <i>kavisīsa</i> )	Colour <sup>54</sup>
Inner	Vaimānikas	Upper	Jewels (ru- bies) / gems	Red
Middle	Jyotiṣkas	Middle	Gold / rubies	Yellow
Outer	Bhavanavāsins	Lower	Silver / gold	White

Although the symbolic connection between the classes of gods and the type of material used for the walls is not explained in the texts and is not clear, this kind of correspondence is not unknown. We are partly reminded of the town of the Cakravartin as it is described in Buddhist sources: each of its seven concentric walls corresponds to

<sup>52</sup> See L. Alsdorf, "Further contributions to the history of Jain cosmography and mythology", *Kleine Schriften* (ed. A. Wezler, Wiesbaden 1974) p. 137.

<sup>53</sup> While vs. 7 only puts the terms side by side, the prose commentaries relate them to each other without ambiguity: *abbhīntarillam pāgāraṃ Vemāṇīyā devā karenti, majjhimaṃ Jotisīyā, bāhirillam Bhavanavāsī karenti. abbhīntarillo rayanamayo, majjhillo kaṇayamao, bāhirillo rayatamayo, Āv.-cūrṇi 325.13-14, very similar to 325.2-4; anupūrvyā, Haribhadra; yathākramam, Kṣemakīrti.*

<sup>54</sup> Information on colour is available only in the extract from one of the two *Bṛhatkalpacūrṇis* as quoted by Kṣemakīrti (p. 367): *atra Viśeṣa-cūrṇāv iṭhaṃ viśeṣo dṛśyate: cāukkoṇā tinni pāgārā raijjanti cauddārā. abbhāntarillo lohīyakkheṭṭhī, majjhillo piyaehiṇ, bāhirillo seyaehiṇ. savvo samosaraṇa-bhāgo joyaṇaṃ. abbhīntara-majjhīmāṇaṃ pāgārāṇaṃ antaraṃ joyaṇaṃ. majjhīma-bāhirāṇaṃ pāgārāṇaṃ antaraṃ gāuaṃ ti.*

one type of precious stone.<sup>55</sup> More generally, the map of the *samavasaraṇa* also refers us to the traditional pattern of city planning in South Asia, where life is organized in concentric circles revolving around a central temple. On the other hand, the mention of only **three** groups of gods (the Vyantaras are here absent), each referring to one of the three worlds of the Jain cosmology, is a way of suggesting that the *samavasaraṇa* is an image of the cosmos (below 2.2.4). The higher they are in the vertical image of the worlds, the closer to the centre they are.<sup>56</sup> About the material of the walls, the striking and queer thing is that the list mixes *ratna*.s, for the first one, and *dhātu*.s (gold and silver), for the second and the third. The general connection between rubies and sun in the Indian tradition might account for the fact that rubies are used for the central part.<sup>57</sup>

The central point of the sacred space is the place where the objects meant for the Jina are located. According to vs. 11, they are: a sacred tree (*aśoka*, prose commentaries), a small stool at the foot of the tree surmounted with a canopy (*chandaya*), a throne surmounted with superposed umbrellas and fly-whisks.<sup>58</sup> *Ca* (in *jam c'aṇṇaṃ*, vs. 11) is understood by the commentaries as implying a wheel of the Law (*dhamma-cakka*) placed on a lotus-flower. However, there seems to have been diverging traditions about the gods who are involved in the preparation of these objects: the Vyantaras according to the verse tract and all the prose-commentaries (Āv.-cūrṇi, Haribhadra, Kṣemakīrti), other gods of a better status according to another (apparently contradictory) passage: the *aśoka*-tree is fashioned by Śakra, umbrellas and fly-whisks by Īśāna, other objects by Bali and Camara (Āv.-cūrṇi 325.5-6). Except for the tree (already present in the Canonical sources as the main sign of the preaching setting) and the *dharma-cakra*, all objects point to a royal figure rather than to an ascetic. However, the wonder of the arising of lotuses where the Jina (or the new-born Bodhisattva) steps (vs. 13) may refer to both ascetic and royal milieus.

<sup>55</sup> Cf. J. Przyluski, "La ville du Cakravartin. Influences babyloniennes sur la civilisation de l'Inde": *Rocznik Orientalistyczny* V (1927; published in 1929), p. 15ffol.

<sup>56</sup> For an anthropologically oriented investigation of the hierarchy of gods, see the monographs collected in *Classer les dieux? Des panthéons en Asie du Sud*. Etudes réunies par V. Bouillier and G. Toffin. Paris: EHESS 1993, *Puruṣārtha* 15, especially M. Gaborieau, "Des dieux dans toutes les directions. Conception indienne de l'espace et classification des dieux", p. 23-42.

<sup>57</sup> I thank Dr. A. Roşu for this information, available in L. Finot, *Les lapidaires indiens*. Paris 1896, especially p. 175.

<sup>58</sup> On the general association between the throne and the tree, see J. Auboyer, *Le trône et son symbolisme dans l'Inde ancienne*. Paris: PUF 1949, p. 59-60.

The area is at first empty. The next stage is the ordering of space and of its inhabitants which follows a very strict *etiquette* (described in vss. 16ff.), especially in the area close to the centre, viz. the inner part of the *samavasaraṇa*-ground. The map of the *samavasaraṇa* is a space oriented according to the four main directions, each corresponding to an entrance and leading to a fifth point, the centre where the Jina is located. The importance of this central point is emphasized by the rite of the *pradakṣiṇā* which is to be performed by all the categories of beings whose place is in the intermediate quarters of the inner part near the centre (infra). All directions are not equally valued. As expected in India, the east is the best: the Jina enters by the eastern side and is turned towards the east (*puvva-muho*, vs. 14). There is a perfect correspondence between space and time: the duration of the *samavasaraṇa* fits in with the course of the sun: it starts with sunrise and ends with sunset (vs. 13). The wish to make the *samavasaraṇa* a really universal assembly from which no single creature should be excluded is probably partly responsible for a peculiar detail, somewhat naively stated: the superpower (*prabhāva*) of the Jina accounts for the fact that the gods were able to create in the other three directions three exact replicas (*paḍirūvaga*, vs. 15) of the Jina with the same accessories as the real one, "so that everybody is sure that he speaks to him".<sup>59</sup> This of course calls to mind the *caumukha*-composition which obeys the same principle, i.e. an "upright cube or cylinder on the four sides of which Jinās appear".<sup>60</sup> Pictorial representations occasionally show another interpretation: they represent a total of five Jina-figures (one in the centre and four replicas).<sup>61</sup>

The groups who have to take their places in the intermediate quarters around the Jina are respectively gods and human beings (ascetics / non ascetics). The style of the verse-tract (vss. 16-18 + 23) is so abrupt and concise that it is difficult to get a precise idea of the exact position of all the groups; hence the parallel expansion of vss. 19-22 / 19bis-22bis (see above 1.2): they indicate through which entry the groups come and where they go, but they do not specify how those who take their positions in the same quarter are located (who is behind whom). The maximum amount of accuracy is to be seen in the Prakrit prose of the Āv.-cūrṇi (327.1-328.2), and this probably suggests that the verse-tract is a summary of the prose (rather than

<sup>59</sup> *Evaṃ savvo logo jāṇai "amhaṃ kahei" ti*, Āv.-cūrṇi 325.7-8; and again 326.13 *jahā savvo jāṇati mama sa-paḍihuto ti* ("so that everybody knows that he also faces him").

<sup>60</sup> K. Bruhn, *The Jina images of Deogarh*. Leiden 1969, p. 16.

<sup>61</sup> See, for instance, C. Caillat - Ravi Kumar, *The Jaina Cosmology* No. 5.

the reverse). The quarters allotted to each group depend on the direction from where they enter the sacred space after a complete *pradakṣiṇā*:

Entry	Quarter	Beings
East	South-East	<i>gaṇadhara.s</i> , <i>kevalin.s</i> , monks having special powers ( <i>labdhi.s</i> ) and all types of knowledge except Omniscience, other monks, Vaimānika-goddesses, nuns.
South	South-West	Goddesses of the following three classes: Bhavanavāsin, Jyotiṣka, Vyantara
West	North-West	Gods of the following three classes: Bhavanavāsin, Jyotiṣka, Vyantara
North	North-East	Vaimānika gods, men, women

The sequence of directions of entry underlines the importance ascribed to the eastern direction which is the starting point of the circle. On the spiritual level it corresponds to the most advanced stage. It is therefore the place from where the religious community enters, in an order which reflects the level of the different groups: The *gaṇadhara.s* are the closest to the Jina in space as they are close to him from the point of view of their knowledge and behaviour; the elder one must be very close (vs. 14cd). Our tract introduces a hierarchy among the members of the religious community.<sup>62</sup> Some features of this location of different groups are difficult to explain. If it is possible to understand why the Vaimānikas are separated from other groups of gods, since they are normally said to have more ability for right faith, the fact that their gods and goddesses side with human beings is puzzling. The place of the Vaimānika goddesses after the monks but before the nuns may suggest that they are closer to spiritual achievement than the nuns. Why the directions other than east correspond to the groups of gods / goddesses remains an unanswered question. The insistence is on an organization based on triads. The fact that only the north-eastern and south-eastern groups are mixed (males and females together) is explicitly stated (vs. 23).

The hierarchy is based not only on the places in the respective quarters, but also on the posture (standing / seated) which determines a sub-hierarchy within certain groups. It is explicitly stated for the north-eastern group: only the male

<sup>62</sup> Most textual and pictorial sources usually only distinguish the following three groups: monks, Vaimānika-goddesses and nuns. See, for instance, the *samavasaraṇa-paṭṭa* in C. Caillat - Ravi Kumar, *The Jain cosmology*, No. 5, where the legend reads *sādhū, Vaimānikadevī, sādhi*.

members of the religious order are allowed to sit, while both the Vaimānika-goddesses and the nuns stand: *ṭhāyanti, na niśidanti*, as the Āv.-cūrṇi says (327.8-9). The fact that no clear specification is given in the case of other groups (only *ṭhāyanti*: "take their positions"? or "stand?" is used) has slightly annoyed Haribhadra, and is also a problematic issue for some later sources (cf. 2.1.5):

*atra ca mūlaṭīkā-kāreṇa Bhavanapatidevī-prabhṛtīnāṃ sīhānaṃ niśidanaṃ vā spaṣṭākṣarair nōktam, avasīhāna-mātram eva pratipāditam, pūrvācāryōpadeśa-likhita-paṭṭakādi-citrakarma-balena tu sarvā eva devyo na niśidanti, devāḥ puruṣāḥ striyaś ca niśidanūti pratipādayanti kecana ity alaṃ prasangena* (Haribhadra 233b.1-3).

We note, *en passant*, that in order to sort out this point Haribhadra clearly refers to the existence of iconographic material and to its being based on an old tradition (*pūrvācāryōpadeśa-likhita-paṭṭaka*), which indicates that already in his time (8th cent.) the representation of *samavasaraṇa* was common.

The middle and outer circles are of decreasing sanctity. Their organization seems to be a little looser. The middle circle is allotted to animals, and the outer one is the place for all vehicles, especially those of the gods (vs. 25ab). The freedom is even greater outside the compound, where the choice between segregation and mixture is possible (vs. 25cd), and where all categories of beings may be represented: according to the commentators, *vi* (in *tīriyā vi*) means "also gods and human beings".<sup>63</sup> However, the general striking and original feature of the *samavasaraṇa* is its religious (/spiritual)-based organization, in accordance with the basic principles of the Jain doctrine and its favouring of a teaching meant for all (*pravacana*), conversely, its avoidance of any social criterion: according to our tract, *all* human beings take their places in the same quarter (north-east), which supposes that they are all able to progress. The interpretation may have slightly changed later on: a late *samavasaraṇa-paṭṭa* has in its legend the words *śrāvaka* and *śrāvikā*, i.e. Jain lay-followers, instead of a generic term (*nara* / *nārī*; *maṇuyā*, etc.).

#### 1.4.2. Ritual aspect of the *samavasaraṇa*.

The final phase of the *samavasaraṇa* is the occasion for a curious magico-religious rite. The Prakrit term *malla* (in *deva-malla* / *mallaṇayaṇa*, vs. 1) used for its designation in the verse-programme is apparently an *hapax legomenon* and perhaps some kind of taboo-word. The Āv.-cūrṇi (332.13) understands *devamalla* as a chrono-

<sup>63</sup> *Tīriyā vi: api-sabdāt maṇuyā devā api*, Haribhadra and Kṣemakīrti.

logical designation of the precise moment when the first *porisī* after sunrise is over (viz. around 9 a.m.). However, *malla* is attested neither in the verses developing the entry (vss. 46-49), nor in the prose-commentaries, where it is artificially sanskritised as *mālya* and replaced by a more common word: *balī* (fem.; see above 1.3. note on vs. 49), i.e. religious offerings. One must avoid an improper offering (*qubballi*). A proper offering consists of one *ādhaga* (= four *prastha*.s) of high quality rice, full, cleaned, without impurity. The adjectives recur elsewhere, for instance in the Tandulavaicārika-prakīrṇaka.<sup>64</sup> The syntagm *balī pavisai* ("the offerings enter") is a metonymic designation.<sup>65</sup> In the account of the Āv.-cūrṇi, the relevant passage runs as follows:

"At the end of the first *porisī* (*deva-malle*) either the king or his minister, or a leading person from city (*pauram!*) or village enters with (offerings) through the eastern door.<sup>66</sup> They are surrounded by the gods and the sound of musical instruments. So much for the bringing. When the offerings have entered and are inside the inner wall, the Tirthaṃkara, who was preaching the Law, becomes silent. Then the king and others, the offerings in their hands, surrounded by the gods, perform a triple *pradakṣiṇā* of the Tirthaṃkara and put the offerings at his feet. The gods take half of them, without letting them fall on the ground. Half of the rest the king takes. The rest is taken by the people. Then, if a lump of rice is thrown (by the Jina) on to the head of somebody, his previous diseases will cease, and for the next six months he will not get any new disease.<sup>67</sup> After the offerings have been made, the Tirthaṃkara gets up, goes out through the northern door of the first (innermost) wall, and in the east where the divine canopy (*devacchandaya*) is,<sup>68</sup> there he sits as if in meditation (*samādhi*) (333.1-7)."

<sup>64</sup> Ed. W. Schubring, Wiesbaden 1969, p. 12 § VII; Hemacandra, *Triṣaṣṭiśalākāpuruṣacarita* 1,3,667.

<sup>65</sup> Cp. the well-known instance *kuntāḥ praviṣanti* quoted and explained by Indian poeticians (Mammāṭa, *Kāvyaprakāśa*, comm. on II.10).

<sup>66</sup> This sentence is also quoted by Kṣemakīrti in his commentary on vs. 47.

<sup>67</sup> Note in the corresponding verse (49) the use of *kuppai*; for its meaning in Āyurvedic contexts see Sk. *kopa* "excitement" (of the morbid elements).

<sup>68</sup> Earlier the *samavasaraṇa*-tract and its prose commentaries implied that this object is located in the central part of the sacred space. The later sources (listed in 2. below) generally remove this inconsistency and explicitly state that the *devacchandaka* is located in the north-eastern part of the middle precinct and is meant for the Jina to rest in after his preaching.

The solemnity of the event is emphasized by the contrast between the music and the silence of the Jina. The offerings have a symbolic value. They seal the exchange-process between the Jina and the audience and they are a further sign of the perfect cohesion of all actors and participants in the *samavasaraṇa*, since gods, representatives of the society and the Jina have their own part to play. The going and coming of the offerings from the king and people to the Jina and back, as well as their sharing among all participating groups, also point in the same direction. Their power comes from the fact that they have been endowed with a supplementary value through their direct contact with the Jina. The specification about the fact that they should not fall is important: the holy contact should not be broken under any circumstances. The whole process evokes the familiar gesture of the Jaina monks, when, at the end of their *vyākhyān*.s, they shower handfuls of white or coloured grains of rice which the audience eagerly catches, or the Hindu *prasād*.

#### 1.4.3. *Samavasaraṇa* and Jaina dogmatics

The *samavasaraṇa*-tract is an opportunity to emphasize certain fundamental ideas of the Doctrine.

The main aim of the *samavasaraṇa*, achieved by the Jina's preaching and favoured by the all-pervading peaceful atmosphere, since, as an often quoted half-verse says, "there is neither oppression, nor wrong talk, nor mutual hate, nor fear" (vs. 24cd), is to help beings in their spiritual progress. This is expressed (vs. 26) through the chain *savvaṃ* (abbreviation for *savva-viraṃ*), *desa-viraṃ* and *sammaṃ* (= *suyam* and *sammaṃ*, cf. N 796). This chain defines the basic concept of *sāmāyika*, broadly "equanimity" or ability to consider all beings as having as much importance as oneself, and enlists its four stages in descending order: full renunciation (of ascetics), partial renunciation (of laypersons), scriptural knowledge and right faith. The number and the nature of varieties accessible are related to the class of beings to which one belongs. Human beings can reach any of the four stages, while animals may attain the second or at the most the third stage. In case no human being or animal reaches the first stage, at least one of the gods attains it.

The qualities of *dāna* (vs. 42-45) are extolled. The gifts of money are meant as awards offered by the king to the person, an official or not, who has brought the announcement that a *samavasaraṇa* is to be held (vs. 44). As is well-known, this figure has become a standard character in the narrative literature. The amounts to be offered are not fixed and depend on the wealth possessed in the case of ordinary

kings, but are fixed and extraordinarily large in the case of Cakravartins, members of heroic triads (Baladeva/Vāsudeva/Prativāsudeva), or so-called *maṇḍaliya*s.<sup>69</sup> They decrease in quality (gold/silver) and quantity from one case to the other. The dry list of words defining the good reasons to perform such offerings (given in vs. 45) looks stereotype and could fit anywhere: desire to please the gods, proof of devotion, sign of worship, reinforcing of the religious community, desire to show one's sympathy to the person who has announced such good news, to propagate the Jain faith and to perform a good karman.

The peculiarity of the *samavasaraṇa*-tract is also to consider that certain points are not self-evident and need justification to be understood in the proper way.

The first question is: Why does the Jina pay respects to the *tīrtha* before he starts preaching (vss. 28-29) although he has reached the Goal (*kaya-kicco vi*)? The term *tīrtha* has different connotations: the Jaina community (ascetics and lay-followers), the *corpus scriptorum*, the supreme knowledge (*kevala-jñāna*), the Tīrthaṃkara himself; seemingly all four are implied here. The question is answered by saying that the Jina is continuing the tradition of earlier Arhats; he worships the objects of reverence, and thereby follows the disciplinary ritual.

The query about the Jina's beauty (*rūpa*, vss. 31-36) in the *samavasaraṇa* is even more crucial. This beauty is "unsurpassed" (*aṇuttara*). It concerns the constitution, the shape, the structure, the colour, the general appearance of the body, the inner essence, the voice and the respiration. It cannot be paralleled by that of any other being (see the descending scale of vs. 32 and the prose commentaries thereupon) and cannot be duplicated even by the heavenly beings. There is no contradiction with the three replicas prepared by gods (see above 1.4.1), since their origin is the internal power of the Jina alone. Secondly, this extraordinary beauty is explained in terms of the *karma*-theory. The category responsible for it is the so-called *nāma-karman* (vs. 33) which gives every individual his own characteristics. Moreover, all categories of karman effect positively in the case of the Jina.<sup>70</sup> This is summarized in the striking formula *dharmodaṇḍam rūpam* (vs. 36): "beauty arises from the practice of the Law". The fact that even beautiful beings practice the law is an incitation for others, and the fact that the being whose words have to be grasped is beautiful is a

<sup>69</sup> The mention of these "Great men" befits the inclusion of the *samavasaraṇa*-tract in the "Universal History" section of the *Āvaśyakaniryukti*.

<sup>70</sup> For all the technical terms used here see H. von Glasenapp, *The Doctrine of Karman in Jain Philosophy*. Bombay 1942.

means for taking away from the assistants the pride they could derive from their own beauty.<sup>71</sup>

In spite of the diversity of the audience, the Jina's exposé (*vāgarāṇa*, vss. 37-38) is addressed to all at the same time (*jugavaṃ*). This needs an explanation. An exposé done in succession (*kama*) would require such an immeasurable length of time that there would be a risk of innumerable beings not having their doubts removed and remaining deprived of access to spiritual improvement, if, for instance, death took them away before time. This would be a defect, since the *samavasaraṇa* is a preaching for all. There is no inconvenience in a simultaneous exposé, which is made possible by the extraordinary qualities (*riddhi-viśeso*) of the Jina and by his being Omniscient. His far-reaching voice itself is also endowed with the faculty of helping beings in their progress: as the *Āv.-cūrṇi* says (331.11), it is "a protection against hell", and is meant for all and at the same time unrivalled (*sāhāraṇāsavatte*, vs. 40). Its application is in accord with the language of the listener so that he never gets tired of it, and could spend his whole life listening to the Jina, if he preached continuously. This idea is somewhat naively illustrated through the awkward and meagre anecdote of the old maid servant (*kiḍhī = therī*) of a merchant expanded only in the prose commentaries: while bending down to pick up some wood which had fallen down, she came to hear the voice of the Jina and remained in the same position from midday to sunset, forgetting about food, drink, heat and tiredness.<sup>72</sup> The exegetical tract takes on the canonical statement, which may belong to the nucleus of a *samavasaraṇa*, that the Jina's language is transformed in the respective language of all members of the audience.<sup>73</sup> However, the comparison with the different effects rain has on different soils may be a secondary embellishment.

Finally, there is a necessity to explain the part played by the *gaṇadhara*s who represent the Jina in the second *poriṣi* (*bīāe*, vs. 51). The argument that it is a means to avoid the Jina any pain (*kheya-viṇoo*, vs. 50) is not very convincing, especially on account of what has been specified in the previous verses. The main point is, however, to show the qualities of the Jina's disciples and to convince the audience

<sup>71</sup> Cp. the presence of the so-called *mānastambha* in the *samavasaraṇa*-structure of the Digambaras (see below 2.2.1).

<sup>72</sup> *Āv.-cūrṇi* 331.13-332.4; also in Prakrit in Haribhadra's and Kṣemakīrti's commentaries. See Nalini Balbir, *Āvaśyaka-Studien*, vol. 1, p. 142.

<sup>73</sup> See above Introduction § 2. The statement of the *Āv.-cūrṇi* corresponds to *Aupapātikasūtra* § 56, whereas Kṣemakīrti quotes the relevant extract from the *Samavāyāṅga* (see n. 13).

about a real continuity in the tradition. So, sitting on a throne brought by the king or on a mere stool, a *gaṇadhara* will tell the innumerable previous births of beings, or answer any question which is put to him (*pucchejjā*, compare above 0.2). His skill is such that listeners cannot guess that he does not possess Omniscience and superhuman qualities (vs. 52) which are strictly speaking the characteristics of the Tīrthaṃkara alone.

## 2. Other textual material on *samavasaraṇa*

It is proposed to establish here a typology of the works in which one might expect some information about the *samavasaraṇa* and see what it can teach us about the conception of the *samavasaraṇa* in different contexts.

### 2.1. Typological survey

#### 2.1.1. Descriptions of single *samavasaraṇa*s

This is the richest category. Such descriptions are found in narrative literature. An account of the *samavasaraṇa* is a topos (or a "standard episode"<sup>74</sup>) of the "Universal History". Any work dealing with the career of a Jina is a fitting place for the inclusion of such a description, which is invariably appended to the account of his attainment of Omniscience. A list of some of these passages, with a brief analysis of their most remarkable individual features, is given below.<sup>75</sup>

Śvetāmbara tradition:

- Vimalasūri, *Paumacaria* (end of the 3rd cent.?) 2.50-61: Jaina Māhārāṣṭrī; verses (āryā); description of Mahāvīra's *samavasaraṇa*. The place is clearly stated to be circular: note the use of the term *maṇḍala* (in *°maṇḍalābhoyam*, 50). A special word is used to name the three concentric circles where the various kinds of beings sit or stand to attend the preaching: pk. *vakkhāra*. The monks are in the first one; the goddesses of the Saudharma in the second one; and all other beings, viz. nuns, other goddesses (Jyotiṣka, Vyantara, Bhavanavāsin), all gods (Jyotiṣka, Vyantara, Bhavanavāsin, Saudharma, Kalpavāsin), men and kings, animals are in the third one. The Jina is said to speak in Ardhmāgadhī.

<sup>74</sup> K. Bruhn, "Repetition in Jaina narrative literature", *Indologica Taurinensia* 11 (1983) p. 47.

<sup>75</sup> See 1.3 above for Hemacandra's *Triṣaṣṭiśālākāpuruṣacarita*, Nemicaṇḍa's *Mahāvīracariya* and *Vividhatīrthakalpa* No. 46, vs. 20-38; below 2.1.5 for *Vividhatīrthakalpa* No. 46, vs. 1-19.

- Sanghadāsa, *Vasudevahiṇḍi* (between 4th and 6th cent.?) 341.14ff.: prose description of Śāntinātha's *samavasaraṇa* in Jaina Māhārāṣṭrī with occasional stereotype poetical compounds. The word *samavasaraṇa* occurs only at the end (343.7). The part played by the gods is variously emphasized. The whole account betrays a knowledge of the evidence available from the *samavasaraṇa*-tract or any other comparable tradition. Note the details about the places occupied by the various categories of beings in the sacred space (341.26ff.): *tato ya payakkhiṇī-kāūṇa kaya-paṇivāyāo Vemāṇiya-devīo bhavissa-sāhu-ṭṭhāṇassa dakkhiṇeṇa dakkhiṇa-puvveṇaṃ saṃṭṭhiyāo, bhavissa-sāhuṇi-gaṇassa ya. pacchimeṇaṃ Bhavaṇāhiva-Vaṇayara-Joisiya-devīo dāhiṇa-paccacchimeṇa bhayavao ṭṭhiyāo. paccacchimeṇa dūvāra-uttareṇa Bhavaṇavaī Joisiyā Vantarā ya devā. Vemāṇiyā devā uttara-dūvāreṇa, puracchimeṇa maṇuyā maṇussio ya*. The picture is the same as in the *samavasaraṇa*-tract (see above 1.4.1). The last two sentences are written in a cryptic abbreviating style: understand (*paccacchima*-) *uttareṇa* and (*uttara*-) *puracchimeṇa*. — 345.23ff.: very brief evocation of Kunthu's *samavasaraṇa*. Out of five sentences, three refer to the preparation of the ground (*samosaraṇa-bhūmī*), its cleaning and purification.
- Uddyotanasūri, *Kuvalayamālā* (dated 779 A.D.): Jaina Māhārāṣṭrī; verses (āryā); 96.28-97.23: *samavasaraṇa* of Dharmanātha; full-fledged description close to the theoretical tract found in the exegetical literature (compare, for instance, 97.20 with vs. 24cd). However, the location of the audience is rather imprecise (*katthai ... katthai*). — 217.21ff.: brief prose description (long compounds) of Mahāvīra's *samavasaraṇa* confined to the main elements. — Ratnaprabhasūri's Sanskrit version of the *Kuvalayamālā* (13th cent.) has a remarkably long passage in Sanskrit *anuṣṭubh*s (p. \*40-\*41).
- Śīlāṅka, *Cauppaṇṇamahāpurisacariya* (9th cent.): Jaina Māhārāṣṭrī; mixed verse and prose; p. 42 (lines 2-5): Rṣabha's *samavasaraṇa*: very brief description in a few long compounds (cp. above, *Kuvalayamālā* 217.21ff.); p. 83: Padmaprabha's *samavasaraṇa*. No real description. The only point stressed is the disappearance of all conflicts and hates between beings on the occasion of a *samavasaraṇa*; p. 300 and 303: two metrical and similar descriptions of Mahāvīra's *samavasaraṇa* in ornate style.

- Guṇacandra, *Mahāvīracariya* (11th cent.), beginning of chap. 8, p. 251b-253a: Jaina Māhārāṣṭrī; mixed verse and prose; in spite of its sophisticated kāvya-like style, it is still in the orbit of the *samavasaraṇa*-tract: vs. 15 of Guṇa-

canda is a reminiscence of vs. 11 of the tract, as well as the compound *kaya-kicco vi* ("though he has attained the goal"), on which see above 1.4.3. The specific mention of Śakra and Īśāna as responsible for the making of the *aśoka*-tree and the three umbrellas remind us of the Āv.-cūrṇi (see above 1.4.1).

- Hemacandra, *Parīṣiṣṭaparvan* (12th cent.): Sanskrit; anuṣṭubh; 1.29-45: Mahāvīra's *samavasaraṇa*. No mention of beings other than the Jina and the king.
- Bhāvadēvasūri, *Pārśvanāthacarita* (13th cent.) 6.222-259: Sanskrit; anuṣṭubh (see below 2.2.2).
- Dhaneśvara, *Śatruñjayamāhātmya* (14th cent.) 1.174-221: Sanskrit; anuṣṭubh; Rṣabha's *samavasaraṇa*. Information about the construction of the sacred space (*racanā*), including measurements and ornamentation; traditional data about the entrance and location of the audience.
- Vinayacandrasūri, *Mallināthacarita* (15th cent.) 5.293-323: Sanskrit; anuṣṭubh (see below 2.2.2).

#### Digambara tradition:

The oldest, most detailed and important accounts of this class are:

- Raviṣeṇa (7th cent.), *Padmacarita* 2.135-154; 4.23ff.
- Jinasena (8th cent.), *Ādipurāṇa* 22.76-312: Sanskrit; mainly anuṣṭubh; refer to the detailed account given in U.P. Shah, *Studies in Jaina Art*, p. 89-93; summarized in U.P. Shah, *Jaina-rūpa-maṇḍana*, p. 24-25.
- Jinasena (8th cent.), *Harivaṃśapurāṇa*, chap. 57 (182 vss.): Sanskrit; anuṣṭubh; the *samavasaraṇa*-area is said to be a square (57.6).
- For Tamil Purāṇas and a complete description of the Digambara *samavasaraṇa*, see T.N. Ramachandran, *Tiruparutikunram and its Temples*, p. 104-116.

Shorter and selective accounts are, for instance:

- Asaga (10th cent.), *Sāntināthapurāṇa* 15.38-50: Sanskrit; anuṣṭubh.
- Virakavi (11th cent.), *Jambūsāmicariu* 1.15-17: Apabhraṃśa; very sober and clear description of the twelve compartments (*bāraha koṭṭhā*) around the centre

where the following beings take their places in succession: male members of the religious community, Kalpavāsin-goddesses, nuns, Jyotiṣka-goddesses, Vyantara-goddesses, Bhavanavāsin-goddesses, Jyotiṣka-gods, Vyantara-gods, Bhavanavāsin-gods, Kalpavāsin-gods, men, animals; description of the central area with the Jina and the eight marvels.

- Muni Nayanandi (11th cent.), *Sudamaṣaṇacariu* 1.8-9 and Padmakīrti (11th cent.?), *Pāsaṇāhacariu* 15.7-8: Apabhraṃśa: no remarkable feature.
- Raidhū (15th cent.), *Sammaijīnacariu* 6.9-10: Apabhraṃśa; indication about the main architectural components (staircases, *dhūlīśālā*-pavillon, *mānastambha*s, gardens, wells, small temples); description of the central area and details about the location of the audience similar to Jambūsāmicariu (above).
- *Pāsaṇāhacariu* 4.15-16: Apabhraṃśa; noteworthy is the clear mention of the three walls and the areas they define.<sup>76</sup>

#### 2.1.2. Works on cosmology

The inclusion of a *samavasaraṇa*-passage in works of this category is not systematic. It is to be expected only where cosmology as such (description of the three worlds) is discussed in the frame of "Universal History", viz. if the career of a Jina (usually Rṣabha) is narrated. This means that this category is contextually very close to the preceding. However, the care it takes in giving precise measures makes it globally different when viewed from its contents.

Digambara tradition: *Trilokaprajñapti* 4.710-894: Jaina Śaurasenī Prakrit. A systematic general description of *samavasaraṇa* in 31 points (summarized analysis and drawings in *Jainendrasiddhāntakośa* vol. 4 s.v. *samavasaraṇa*, p. 334-335). Measurements are given for each element. They are different depending on the Jina concerned, and decrease from Rṣabha to Mahāvīra.

Śvetāmbara tradition: Vinayavijaya, *Lokaprakāśa* 30.530-655. This late Sanskrit work (17th cent.) presents an inflated account of the *samavasaraṇa* and integrates almost all the earlier material, sometimes in the form of quota

<sup>76</sup> I have had no access to the *Samavasaraṇa-darpaṇa* which forms the beginning of Medhavin's *Dharmasaṃgraha-śrāvakācāra* (15th cent.), mentioned, for instance, in W. Schubring, *Die Lehre der Jainas*. Berlin-Leipzig 1935 § 191c and R. Williams, *Jaina Yoga*. London 1963 (reprint Delhi 1983) p. 30.



tions (especially from Āvaśyakaniryukti, and Dharmaghoṣasūri's *Samavasara nastotra*, on which see below 2.1.5).

### 2.1.3. *Modus operandi* for the construction of a *samavasaraṇa*-structure

In the sections they devote to Jaina architecture and iconography, some of the *vāstuśāstra*s written in western India by the architects (Somapurā or Sūtradhāra) of the Middle Ages (11th-15th cent.) include prescriptions on building the independent *samavasaraṇa*-structure found in the temples, usually "in front of the Jina's image". References can be collected from the brief survey published by Prabhashankar O. Sompura and M.A. Dhaky, "The Jaina Architecture and Iconography in the Vāstuśāstras".<sup>77</sup> I have had access only to the *Dīpārṇava*, a late compilation, whose 25th section deals with *samavasaraṇa*. The first part gives instructions for the building of the different components making the three-dimensional structure called "Meru-*samavasaraṇa*", along with their measurements. The vocabulary used betrays Hindu influences (cf. *Kailāsa*, *sadāśiva*). The second part of the chapter (vss. 43-55) is a general account of what a *samavasaraṇa* is.

### 2.1.4. Inscriptions and allied literature

Occasionally, inscriptions record the installation of a *samavasaraṇa* vertical stone structure inside a temple. The most famous is the one found in the Vimalavasahi temple at Mount Abu.<sup>78</sup>

saṃ. 1212 (= 1155 A.D.) Jyeṣṭha-vadi 8 Bhome śrī-Koraṇṭa-gacche śrī-Nannācārya-saṃtāne śrī-Oṣavaṃṣe mantri-Dhādhukena śrī-Vimāla-mantri-hastīśālāyāṃ śrī-Ādinātha-samavasaraṇaṃ kārāyāṃ cakre; śrī-Nannasūri-paṭṭe śrī-Kakkasūribhiḥ pratiṣṭhitam. Velāpallī vāstavyena.<sup>79</sup>

<sup>77</sup> Published in U.P. Shah - M.A. Dhaky, *Aspects of Jaina Art and Architecture*. Ahmedabad 1975, p. 13-19. The works in question are the Vāstuśāstra of Viśvakarman (11th cent.), the Vāstuvīdyā (12th cent.), the Prāsādamaṇḍana of Sūtradhāra Maṇḍana (15th cent.) and the Vṛkṣārṇava (15th cent.).

<sup>78</sup> Photograph in D.R. Bhandarkar, "Jaina Iconography. II. Samavasaraṇa", *Indian Antiquary* 40 (1911) Fig. 1; Muni Shri Jayantavijayaji, *Holy Ābu*. Bhavnagar 1954, Fig. 21; U.P. Shah, *Jaina-rūpa-maṇḍana*, Fig. 182 (Plate XCIV); etc.

<sup>79</sup> Muniraj shri Jayantavijaya, *Śrī Arbuda prācīn Jain lekhasandoha*, vol. 2. Ujjain vikram sam. 1994, No. 229 = Jinavijaya, *Prācīn Jain Lekhasaṃgraha*, vol. 2. Bhavnagar 1921, No. 248.

A similar inscription, dated saṃ. 1536 (= 1479 A.D.), is found in the cella of the Rṣabha temple in Jaisalmer:

[names of the donor and his family-members] ... śrī samavasaraṇa(m) kārītaṃ pratiṣṭhitam śrī-Kharatara-gacche ... śrī-Jinabhadrasūri-paṭṭe śrī-Jinacandrasūribhiḥ śrī-Jinasamudrasūri-pramukha-sahitaiḥ ...<sup>80</sup>

Two inscribed bronzes depicting *samavasaraṇa* have been treated by U.P. Shah: the Cambay bronze is dated saṃ. 1252 = 1195 A.D.; the Sirohi / Surat bronze is dated saṃ. 111x (circa 1053-1062 A.D.).<sup>81</sup>

Confirming evidence is available from the semi-historical works of the 13th-14th centuries: see, for instance, the *Kharataragaccha-bṛhadgurvāvali* about the installation of two original (*mūla*) *samavasaraṇa*-models in saṃ. 1379 (= 1322 A.D.) at Śatruñjaya, and about another one installed in Pāṭan two years later.<sup>82</sup> The *prabandha*s mention the number of *samavasaraṇa*s sponsored by the famous persons they eulogize among their religious deeds. Thus the minister Vastupāla is credited with 505 *samavasaraṇa*s on cloth.<sup>83</sup>

### 2.1.5. Hymns

The catalogues of manuscripts abound in works named *samavasaraṇa-stava*, *°stotra* and the like, popular among both sects of the Jains.

One Śvetāmbara work is Dharmaghoṣa's *Samavasaraṇa-stava* (13th cent.), a short hymn in Prakrit (24 vss.) accompanied by a useful detailed Sanskrit commen-

<sup>80</sup> Ed. in A. Nahta - Bh. Nahta, *Bikāner Jain Lekhasaṃgraha*. Calcutta vīrābda 2482, No. 2810 p. 397. An independent *samavasaraṇa*-stone structure (without inscription) is found in the Mahāvīra-temple of Kumbhariya; the structure found in the Śāntinātha-temple, wrongly named *samavasaraṇa* by some, in fact represents the Aṣṭāpada, as is clear from the accompanying inscription (dated saṃ. 1266).

<sup>81</sup> "Jaina Bronzes from Cambay", *Lalit Kalā* 13 [1967] p. 31-32. A photograph of the Sirohi / Surat bronze is also published in U.P. Shah, *Studies in Jaina Art*, Fig. 76. For another *samavasaraṇa*-bronze, dated saṃ. 1534 (= 1477 A.D.), see U.P. Shah, *Treasures of Jain Bhaṇḍāras*. Ahmedabad 1978, Fig. 170 and p. 97.

<sup>82</sup> Ed. Jinavijaya Muni. Bombay 1956 (Singhi Jain Series 42): 71.17; 77.20.

<sup>83</sup> 505 *samavasaraṇāni paṭṭasūtramayāni*, *Pūratana-prabandhasaṃgraha* 65.24. Instead of *paṭṭasūtra* the corresponding passage of the *Prabandhakośa* (129.18 = 132.10) uses the word *jāḍara(maya)*, "a type of white silk" (B.J. Sandesara - J.P. Thaker, *Lexicographical Studies in Jain Sanskrit*. Baroda 1962, p. 64).



tary.<sup>84</sup> It offers an interesting combination of features imported from the old tract and from other sources. In their contents and wording its verses 4, 22 and 23 clearly betray the influence of the tract (vss. 7-8, 12 and 1ab respectively). The Āv.-cūrṇi and vṛtti are explicitly referred to and quoted (vs. 17) in the discussion concerning the posture (sitting or standing) of certain members of the assembly (see above 1.4.1). On the other hand, the architectural aspect is a new element: the distinction between two possible shapes of the *samavasaraṇa*-space (round / square) and their consequences on the organisation of the components are considered (vs. 5ff.). The personification of some decorative elements (e.g. the banners, vs. 13) and the mention of individual gods and goddesses along with their attributes in the function of *dvārapāla*.s (vss. 19-21) probably come from the iconographic tradition. This work seems to have been highly reputed: it has obviously inspired the first part of Jinaprabha's *Vividhaṭīrthakalpa* No. 46,<sup>85</sup> and in certain manuscripts of the VTK it follows Jinaprabha's own tract.

Viṣṇusena's *Samavasaraṇa-stotra* is a representative of the Digambara tradition in Sanskrit.<sup>86</sup> This literary composition using different metres for its 63 verses describes the various elements of a *samavasaraṇa* (going from the centre towards the outer part), their sophisticated ornamentation, their number or measurements, following the pattern of the *Trilokaprajñapti* (above 2.1.2), of which one verse (4.808) is quoted. The popular motif of perfect harmony between natural foes is present (vss. 58-59).

## 2.2. Remarks on the survey

2.2.1. The convenient distinction between Śvetāmbara and Digambara sources is fully justified. The accounts of both sides indeed exhibit a basically similar conception of the *samavasaraṇa* and some common basic elements, for instance the central *aśoka*-tree. But a mere perusal is sufficient to show that there are differences in the components and in the technical vocabulary used by authors of both trends.

<sup>84</sup> It has been edited and studied critically by D.R. Bhandarkar: "Jaina Iconography: II. Samavasaraṇa", *Indian Antiquary* 40 (1911) p. 125-130 and 153-161.

<sup>85</sup> Compare VTK vs. 6 and Dharmaghoṣa vs. 7; vs. 9 of both texts; VTK vs. 11ab and Dharmaghoṣa vs. 10.

<sup>86</sup> P. 133-139 in *Siddhāntasārādisaṃgraha* ed. by Pannalal Soni. Bombay vikram sam. 1979 (Manikcand Digambara Jaina Granthamālā 21).

The Digambara *samavasaraṇa* has elements such as the *dhūliśālā* (a pavillion located outside the precinct), the *gandhakuṭi* (name given to the central part where the Jina is), or the *mānastambha*,<sup>87</sup> to mention only a few important ones, which are specific to it. The Digambara *samavasaraṇa*, with its forests and lakes, is comparable to a full-fledged town or a paradise and includes derived elements. Its structure is much more complex than its Śvetāmbara counterpart. On the other hand, the Digambara sources ascribe the organisation of the *samavasaraṇa* to a particular god, viz. Kubera, who prepares it following Indra's command; the Śvetāmbara works speak in terms of classes of gods. Digambara authors also unambiguously state that the *samavasaraṇa* takes place in the sky: the *Sudaṃśanacariu* (1.9.1) specifies the distance above the ground; elsewhere we read that those who want to watch a *samavasaraṇa* have to raise their eyes.<sup>88</sup> The absence of all these features in a given work can be regarded as a proof that it is *not* of Digambara affiliation. However, contamination cannot be totally excluded (see above 2.1.5).

2.2.2. No category of works throws any substantial light on the significance of the various elements making a *samavasaraṇa*. None of our sources is similar to a treatise such as the Buddhist *Kriyāsaṃgraha* or the *Stūpa-lakṣaṇa-kārikā-vivecana* investigated by M. Bénisti and G. Roth respectively.<sup>89</sup> They provide us with a "stūpa-structure-cum-doctrinal-notion-symbolism" (G. Roth, p. 197) and give a "systematic 'catalogue'" (ibid. p. 186) of homologies between a specific element and a dogmatic concept. However, a few hints of this type are — quite rarely — found in some of the later Jaina descriptions (and seem to be confined to them). As in the Buddhist tradition, the numerical correspondence plays a fundamental part in these symbolic identifications. Thus, for instance, the three umbrellas (*chattra-traya*) are equated with the three jewels (*tri-ratna*) of the doctrine.<sup>90</sup> In other cases, there is no precise correspondence, but only the general idea that the various architectural components of a *samavasaraṇa* do have a religious part to play or are auspicious and contribute to spiritual progress. Thus, the *dharmacakra*, compared to the full disc of the sun,

<sup>87</sup> On which see, briefly, K. Bruhn, "The Concept of *māna* (Pride) in Jaina Dogmatics": *Jain Studies in Honour of Jozef Deleu*. Tokyo 1993, p. 200; U.P. Shah, *Studies in Jaina Art* p. 60.

<sup>88</sup> *Jo samavasaraṇa lacchī ujjōio, uddha-dīṭhīhi niyaḍehi puṇu joio*, Jambūsāmīcariu 1.15.9.

<sup>89</sup> See references in n. 8 above.

<sup>90</sup> Asaga, *Śāntināthapurāṇa* 12.45.

is considered as able to repel enemies in the form of wrong belief.<sup>91</sup> Elsewhere, the *vedikā.s* are said to destroy all obstacles, the main temple is said to annihilate all sins, and the stairs which lead towards it are equated with the (figurative) steps (technical term *śreṇī*) which lead to ultimate release.<sup>92</sup> The full auspicious jars are, so to say, ready to sprinkle with water the believers dried up by illusion, and the jars filled with incense have been made by the gods to destroy the bitings of misfortunes.<sup>93</sup> The wish of some writers to introduce poetical embellishments (in this case *utprekṣā.s* marked with *iva*) may be responsible for such equations.

In fact, writers seem to have attached less importance to this type of identification than to those stressing the parallel between the *samavasaraṇa* as a microcosm and the macrocosmos. They are found in works of all categories: see, for instance, the Digambara Śantināthapurāṇa (15.41) where the *samavasaraṇa* is said to be known under one hundred names, one of which is *triloka-sāra*, "an essence of the three worlds". The structure of the *samavasaraṇa* with concentric circles and the Jina at the centre remind the authors of the Jambūdvīpa. In the Ādipurāṇa, Jinasena stresses the connection between the central *aśoka*-tree and the rose apple tree of Jambūdvīpa (22.186), or between the small *stūpa.s* found in the Digambara *samavasaraṇa* and Meru (22.265). Elsewhere the correspondences concern some specific component of the *samavasaraṇa*: the three umbrellas are meant to praise the magnificence of the three worlds;<sup>94</sup> the four doors leading to the centre are there as if to invite the four guardians of the directions.<sup>95</sup> The actual shape of the *samavasaraṇa*-structure does not appear to be a basic point and is of no consequence in this regard: the theoretical tract does not specify it. The *Trilokaprajñapti* (one of the earliest texts) indicates that Rṣabha's *samavasaraṇa* is "as round as the disc of the sun",<sup>96</sup> but from other texts and pictorial representations we know that it can be either round (*vr̥tta*) or square (*caturasra*).<sup>97</sup> The first one is better attested, but both are actually two different ways

<sup>91</sup> *micchatta-sattu-vikkhobha-dakkham akkhaṇḍa-bhāṇu-bimba-samaṃ jantūṇa ya kamalōvari thāvijjai dhammāvaracakkam* (Gunaçandra, *Mahāvīracariya* vs. 14 p. 252a).

<sup>92</sup> *Raidhū, Sammajñācarīu* 6.9.30, 35-36.

<sup>93</sup> *Mallināthacaritra* 5.302 and 304.

<sup>94</sup> *Mallināthacaritra* 5.307 or the Sanskrit version of the *Kuvalayamālā* vs. 234.

<sup>95</sup> *Mallināthacaritra* 5.300.

<sup>96</sup> *Trilokaprajñapti* 4.716: *ravimaṇḍalam vva vaṭṭā*.

<sup>97</sup> E.g. *Vividhatīrthakalpa* No. 46 vs. 19; Dharmaghoṣasūri, *Samavasaraṇastotra* vs. 5; Lokaprakāśa 30.574; U.P. Shah, *Jaina-rūpa-maṇḍana* p. 25; *ubi alia*.

of representing the same idea of an oriented sacred space.<sup>98</sup>

2.2.3. The Śvetāmbara passages listed in 2.1.1 clearly appear as the application of the model provided by the *samavasaraṇa*-tract, as is seen, for instance, from the use of the same specialized vocabulary. Thus they provide an instance for the study of repetition *cum* variation in the process of re-writing. The ritual aspect and the filling up of the sacred space, which emerge as fundamental features of the theoretical tract, give precedence to the description of decorative and architectural elements (banners, auspicious symbols, step-wells, parks) to the extent that several writers take this opportunity to exhibit their ability as poets (long compounds, alliterations, similes, etc.). Noteworthy is the growing tendency to mention individual gods with their attributes.<sup>99</sup> In many cases, the orientation of the sacred space is not described carefully or is conspicuous by its absence. Its presence or absence cannot be accounted for in terms of chronology. Hemacandra, 12th cent., is more faithful in this respect to the old model than Śīlāṅka, 9th cent. Hemacandra exhibits his faithfulness to tradition by stating the presents to be offered to the person who brings the news of the *samavasaraṇa*<sup>100</sup> (see above 1.4.3), by keeping to the traditional numbers,<sup>101</sup> or by systematically taking into account the ritual of the *bali* (see above 1.4.2).<sup>102</sup> These points are not dealt with in other *samavasaraṇa*-texts which all show a tendency towards selection instead of exhaustiveness. The almost constantly recurring elements are the characteristics of the Jina's voice and speech,<sup>103</sup> and the three replicas resulting from his personal supernatural power.<sup>104</sup> The halo behind the Jina (*bhāmaṇḍala*) is repeatedly mentioned.<sup>105</sup> Together with the preceding elements, it serves to enhance

<sup>98</sup> On the possible origin of the square shape of the *samavasaraṇa*, see the discussion in U.P. Shah, *Jaina-rūpa-maṇḍana*, p. 25; and, more generally, S. Kramrisch, *The Hindu temple*. University of Calcutta 1946, vol. 1, p. 22.

<sup>99</sup> See above 2.1.3 and 2.1.5; *Lokaprakāśa* 30.542ff.; 560-562.

<sup>100</sup> *Parīṣiṣṭaparvan* 1.38 (*pārītoṣika*); and each *samavasaraṇa*-passage of the *Triṣaṣṭīśālākāpuruṣacarita*; Bhāvadēvasūri, *Pārśvanāthacarita* 6.244.

<sup>101</sup> Cakravarti donor: *Triṣaṣṭīśālākāpuruṣacarita*, Johnson's translation vol. 2 p. 97; Baladeva or Vāsudeva donor: Johnson's translation vol. 3 p. 85, 105, 125, 149; etc.

<sup>102</sup> E.g. *Triṣaṣṭīśālākāpuruṣacarita*, Johnson's translation vol. 1 p. 210-211; vol. 2 p. 129, 251, 265; vol. 3 p. 59.

<sup>103</sup> *Vasudevahiṇḍi* 342.9; *Kuvalayamālā* 97.23; etc.

<sup>104</sup> *Kuvalayamālā* 97.14; *Pārśvanāthacarita* 6.235; etc.

<sup>105</sup> *Paumacariya* 2.53; *Kuvalayamālā* 97.8; *Cauppannamahāpurisacariya* p. 300; *Mallināthacaritra* 5.321; *Pārśvanāthacarita* 6.236.

the wondrous side of the *samavasaraṇa*.

2.2.4. Categories 2.1.1 and 2.1.2. are basically different from categories 2.1.3ff. In the first set, *samavasaraṇa* refers both to an act (the preaching of the Jina) and to the place of preaching. In the second set, *samavasaraṇa* is to be understood as an object which becomes an object of worship, to the extent that it can become the subject of an hymn as a Jina (or a god or a goddess) is, the centre of a *pūjā* (especially among Digambaras) or that even a temple can be dedicated to it: Bhandarkar mentions the temple of Kumalgaḍh in Udaipur state, where the setting of the different groups attending the *samavasaraṇa* is very much in agreement with the old sources.<sup>106</sup> This may also account for the fact that the *samavasaraṇa* became a subject which could be dealt with in the *Vividhatīrthakalpa*, side by side with compositions devoted to Śatruñjaya, Girnar and other sacred places. This is probably the result of an evolutive process, which is not unique in Jainism. Nandīśvaradvīpa, originally a continent of the Jain cosmology, and Aṣṭāpada, a mythical mountain, have similarly become objects of worship which are either depicted on the walls of the temples, or constitute themselves the centre of a temple. Their original meanings have been retained, but they have been enriched through such a process. One of the reasons why these three items have been submitted to it may be that they all somehow embody the quint-essence of the cosmos.

### 3. CONCLUSION

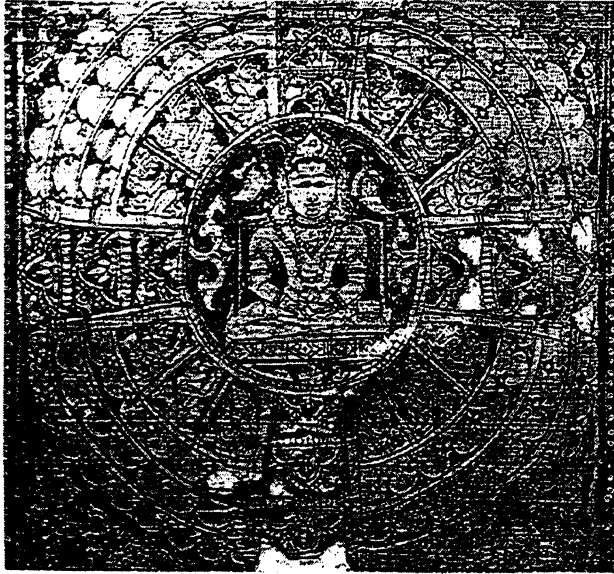
In its general meaning, the word *samavasaraṇa* refers to any assembly of beings. In its technical meaning, documented by the Canonical Śvetāmbara literature, it refers to a sacred assembly held outdoors. Its description remains factual, and the setting is simple. The emphasis is on the sacred speech of the Jina. Slowly, incorporating and attracting elements from Canonical descriptions of various types of constructions (earth-palaces, flying-palaces of the gods, etc.), the *samavasaraṇa* develops into a fully built fictive structure, especially in Digambara sources where it is a religious counterpart of a paradisiac town. The *samavasaraṇa*-tract preserved in the exegetical literature is important, for it gives a complete picture of the early conception. The sacred space, which is first consecrated and then constructed, is both organized into a hierarchy and inclusive. The centre is endowed with symbolism. Architectural ele-

<sup>106</sup> D.R. Bhandarkar, *op. cit.*, p. 160-161.

ments are still simple. Great emphasis is laid on the "anatomie surnaturelle" of the Jina, his wondrous, extraordinary and beautiful appearance and voice which are given a rational explanation thanks to the karma-theory. In other sources, this idea is strengthened, so that a *samavasaraṇa*-description almost always includes a complete list of the "eight marvels" (*aṣṭa-prātihārya*)<sup>107</sup> or of the 34 "excellencies" (*atiśeṣa*). This idea also accounts for the representation of the Jina as a richly adorned figure in the manuscript-illustrations. On the occasion of the *samavasaraṇa*, the Jina, who is supposed to have just reached Omniscience, unites *all* varieties of perfections, both spiritual and physical. He goes beyond the opposites, and combines both the qualities of a supreme king (*cakravartin*) and of a spiritual master. Thus, the *samavasaraṇa* can be viewed as the Jain archetype of all religious assemblies, which daily re-enact it,<sup>108</sup> and, finally, it is a resort for all: some writers apparently like formulas of the type *samavasaraṇam śaraṇam*. The iconography of *samavasaraṇa* has developed along its own lines: as is well known, the motif of pairs of animals who are natural enemies but peacefully listen together to the Jina's teaching has become a distinctive feature of miniature-painting, whereas the literary tradition does not put it in the foreground.

<sup>107</sup> On which see, for instance, U.P. Shah, "Evolution of Jaina Iconography and Symbolism", in U.P. Shah and M.A. Dhaky, *Aspects of Jaina Art and Architecture*. Ahmedabad 1975, p. 53-54.

<sup>108</sup> See R. Williams, *Jaina Yoga*, p. 216, 221, 222 for statements of correspondences between the daily ritual and the *samavasaraṇa* in the Medieval *śrāvakācāra*s.



Circular representation of a *samavasaraṇa*. As usual, the Jina is an adorned figure. The human and divine audience is shown in the four intermediate directions, in groups of three. Two pairs of animals appear in the corners of the picture. Folio of a palm-leaf manuscript, end of the 14th cent. Museum and Picture Gallery Baroda. In: S. Doshi, *Masterpieces of Jain Painting*. Bombay, Marg Publications 1985, No. 11, p. 37.